



# The Clearing House

*A journal for modern junior and senior high schools*

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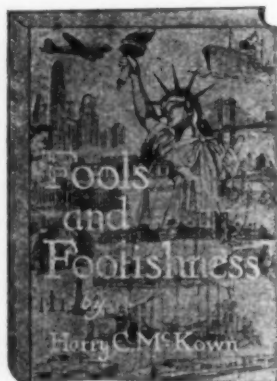
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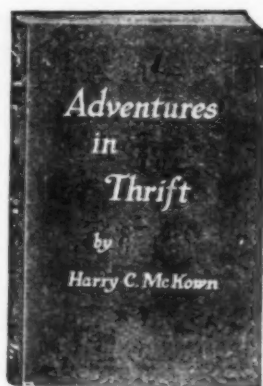
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# PROJECTION

*Daydreaming  
has its uses*

## as an Educational Technique

By

JOSEPH S. BUTTERWECK

IS PROJECTION an asset or a liability? Is it an indication of maladjustment or is it nature's way of overcoming obstacles and of insuring a better way of life for society and for the individual?

The literature on the subject leads one to assume that projection is associated more with abnormal than with normal behavior. The term is often used as a synonym of daydreaming or of fantasy. Personality tests attempt to determine the elements of "unreality" that are revealed in the individual's reactions to stimuli and to draw inferences concerning the degree of departure from "normal" behavior they reveal.

But projection is not confined to abnormal behavior. Children project in their play activities. They are the Indian, the policeman, the nurse, the cowboy. These are evidences of normative behavior for the small tots, but when they grow up they are expected to "put away childish things" and deal with reality, with the present, with the here and now.

With the present? What is the present? Is it the culminating synthesis of the past? Or is it the chess board on which the kings and the pawns vie with one another to determine the field of human operation for the future?

If the present is merely a reflection of the past, education should steep itself with a

record of the happenings of the past, as do the humanists.

If the present is a separate entity with its own peculiar pattern of intermeshed problems, education should provide the skills, abilities, and attitudes to cope with the forces which give it reality. This is the curriculum of the realist.

If the present is the threshold of the future, education should help the student enter the portals of the unknown and give him some experience to grope in the dark in the hope that greater security and greater competence will become his heritage when the doors are flung wide open to his generation.

The present, in fact, is all of these. It is the culmination of the events of the past, but this is constantly conditioned by the situation of the present and, a fact which is much less recognized, what happens today is greatly affected by the way man relates himself to these happenings. If he accepts these happenings with apathy, the present is quite different from what it is if resolution and aspiration are methods of projection in time, and therefore concern themselves with the future.

The importance of projection as an educational phenomenon is therefore determined by the purpose and the philosophy of education. That the purpose of education

is to prepare the individual for "complete living" is now so generally accepted that these words have become a truism.

But how this purpose is to be achieved is still a moot question. Does it come through discipline imposed by external authority or through freedom guided toward self-realization? Is the achievement of this purpose the product of a thorough knowledge of its antecedents, the story of things past, or does it emerge from a realistic struggle with situations as they are, with the problems of present-day living?

Or does the achievement of this purpose depend also on the extent to which imagination has been stimulated and its results weighed, to the end that personal satisfaction has derived from its application to current problems?

Can imagination be nurtured? Or is it part of the *a priori* neural synthesis which defies change through experience?

In short, is projection a technique which can help the individual divine his future or does it necessarily encourage fantasy, living in an unreal world, a world of make-believe?

Much of a child's projection is of this type. The eight-year-old boy is the Indian or the policeman; at twelve he is the hero; the fifteen-year-old girl becomes the movie actress.

However, as the child becomes older his projection is more likely to be of the second type—projection in time. When he grows up he will do so and so. He plans for the future and the result is so realistic that he imagines himself in the projected role.

At what stage, then, can we say that the projection has positive value and at what stage does it assume potential harm? I suppose this is as difficult to determine as is the borderline between sanity and insanity. All of us in a measure live in two worlds—the real and the unreal. No one can, however, draw a definite line between these two worlds. What is real for one is unreal for another. The artist—painter, musician, poet

—has a world of reality which is "pure" fantasy to the engineer. The engineer, on the other hand, revels in the abstractions of higher mathematics, which convey nothing but confusion and nonsense to the poet.

One person sees himself a successful magnate ruling the economic world of a particular commodity; this becomes a goal and a drive which controls his every act. Is he sane or insane? If he attains his goal and is able to live with his fellow men with a fair degree of mutual satisfaction, he is adjudged sane. If he fails in his objective but his ambition continues in spite of failure and as a result the social gap between himself and his fellows becomes ever wider, the world declares him insane.

The difference between the sane and the insane depends therefore on two factors: (1) the world's ultimate appraisal of "the figment of his imagination" and (2) ability to maintain satisfying social intercourse with one's fellow men.

What are the criteria for successful projection, or under what conditions is the world's ultimate appraisal of "the figment of his imagination" that of success rather than that of failure? There are two main criteria: (1) Utility; does it have any value to society? (2) Degree of conformity to the real, or expressed in negative terms, degree of absurdity.

Thomas Edison's imagination resulted in so many articles that are useful to society that history records him as a creative genius. Many others had comparable imagination and produced articles which were just as "new" as those produced by Edison, but society has found no use for them. Many of these had sufficient merit to become of record in the U. S. Patent Office, but nearly all of these lacked the criterion of social utility.

If an individual produces a large quantity of such objects and if social uselessness is common to all, he is ultimately dubbed a "crackpot" or an "eccentric," if not insane. But sometimes the product of the imagina-

tion is successful even though the world has found no use for it. In some cases, the world ultimately catches up with the product of the creative genius.

In other cases, one's criterion must be something other than social utility. It is the extent to which the creator has constantly drawn on the known real as a basis for refining his product.

Another matter, however, must be considered before we can say that the school should encourage projection as an educational technique. Namely, does society need many individuals with a cultivated imagination or should it be content with a few, those few which nature produces?

Democracy is a fluid form of society. It is constantly changing. Change results partly by accident, partly by design. The greater the change by design as compared with change by accident the more democratic is the society. If the ideal democracy is to be defined as a rule by, for, and of the people, then the greater the participation in the designing the nearer we approach the ideal.

This suggests that the more we use the creative potential of the masses the better is the type of society which emerges. It therefore behooves our schools to develop in each individual such imaginative ability as he possesses by encouraging its projection into areas of living which are the concern of society.

The ages of 16 to 19 represent a period in the life of youth when concerns about the social mores of their adult world play a conspicuous role. Home-family relations, vocational problems, financial concerns, as well as the practicality of school activities for life adjustment, represent the large majority of the life area problems reported in the various investigations made about youth problems.

These exist for two major reasons:

1. Society constantly carries along many barnacles of tradition which have outlived their usefulness. Age, secure in lack of

#### EDITOR'S NOTE

*Projection, or daydreaming, says Dr. Butterweck, may help a student to plan his life ahead, or a class to work out some elements of a better world society for the future. Much daydreaming probably has preceded great achievements like Edison's inventions, Napoleon's victory at Austerlitz, and the program of Social Security. So Dr. Butterweck suggests that instead of riveting our students' attention on the past and the present we should give them some concern for the future, and encourage constructive daydreaming and imagination in them. Dr. Butterweck is director of the Division of Secondary Education, Teachers College, Temple University, Philadelphia, Pa.*

change, accepts them as necessary symbols of effective living. Youth, with a zest to live dynamically and with the fires of imagination and idealism still burning, is chafing to create a world in which his concept of realism can have full sway.

2. Nature seems to have equipped the individual with the ability and interests needed at his age as a preparation for the next stage of living. The young child, having had a fairly rich experience with the tangible elements of his environment, becomes interested in imitating those who live beyond his immediate environs—the Indian, the cowboy, the Chinese, the Holland Dutch. Nature has equipped him with the power of projection as a means of extending his experiential world.

The child of 11 and 12 who had idealized his mother and his father or his brother or sister seeks to extend his hero world through interest in biographies—nature's way of developing concepts of right and wrong, good and bad.

The youth of 16 to 19 is similarly influenced by nature to prepare him for active participation in the adult world. He is critical of the mores of his adult world. He wants these to be adjusted to his life rather

than to adapt himself to the world of yesterday.

The school has learned how to help nature attain its ends with the young child who seeks to extend his social world. The school creates learning experiences which enable the child to become acquainted with the cowboy, the Hollanders, the Chinese. The third-grade teacher is no longer annoyed by the toy pistols and the various elements of a regalia which the eight-year-old brings to school. Instead she uses it as a means of giving the child acquaintance with Western ranch life.

But what is the eleventh- and twelfth-grade teacher doing to help the 16-to-18-year-old adolescent? What could he do?

The young person is critical of the restraints imposed by his home. If he were given the opportunity to step into the shoes of his father or his mother would he act differently than they? Would he give his child more freedom? How much more? In what respects?

If the senior high school were to create a comprehensive learning experience for these young people which would enable them to project themselves into the future—a generation hence—when they are the fathers and mothers and have adolescent boys and girls for whose destinies society holds them responsible, what would they do?

Some would be very lenient. Others would be very strict. But if the lenient were encouraged to give expression to their leniency and the strict were permitted to implement their strictness in a social situation in which they could examine and exchange data on the possible effects of their concepts of discipline, each group would modify its procedure. Each individual would learn from his peers. If this procedure was accompanied by a large amount of study of the sciences, social studies, and humanities pertinent to the problem of establishing and maintaining a home, two general learning outcomes would result:

1. The boy and girl of today would be

enabled to develop values, understanding, and attitudes that would stand in good stead when they have families of their own a generation hence.

2. Each youth would get a better understanding of his place in his own home today, his relationship to his parent, brothers, and sisters, and the role which his adjustment to his home plays in the society of which it is a part. Such understanding would also serve as a sedative, relieving tensions which are natural for his age.

But this is projection. He is living vicariously in a world which does not exist. The values which he develops may not be practical; the ideals which emerge may not be realistic. But if the experimentalists in educational philosophy are correct in assuming that the process of planning is a better educational product than is the thing that is planned, we must assume that the learner is getting a very valuable experience by thus projecting himself into his own home of tomorrow.

This principle of projection can also be applied with profit to areas of living other than the home. The seventh- and eighth-grade pupils can construct a community of their own choosing, build a house in it, and furnish the house to their own liking. Thereby standards of community living, of financing the building and furnishings of a home, of aesthetic appreciation of home planning and decorating will result.

The ninth- and tenth-grade pupils, becoming aware of the importance of personal appearance and of the work-a-day world, can project themselves into the world of work, can develop an understanding of the complexity of the structure of the business and industry of today and of the standards of competency necessary for success in a vocation, as well as the rights which they as individuals have and the manner in which they can exercise these rights.

The eleventh- and twelfth-grade pupils might also project themselves into the larger world scene of which they are a part

and build the ideal world, in which people of all races, religions, and nationalities can live at peace and use their creative ingenuity to create those technological and aesthetic achievements which the people of an ideal world would cherish.

This is living in the future. It is using what the individual has learned from living in the present and in the past to idealize a world for himself, a world of which he is an integral part in his imagination, a world which has reality for him because in it he can resolve the conflicts of the present and live at peace with himself. It is not mere phantasy if he learns the process of weighing the relative merits of alternatives and if he learns to select from among these conflicting values those which seem most practical. In so doing the process of arriving in an uncertain future can have just as much educational value to him as can the process of deciding issues which comprise his present-day world, with the added value that he is using his creative powers to a degree which is not possible in the world of the present.

Past, present, and future are all parts of a continuum but each also has its unique characteristics. The past was different from the present; the present is different from the future. Not only different in degree but in some respects, different in kind. An individual well versed in the problems of living yesterday can profit in his adjustment today, but unless he is also familiar with the uniqueness of today, what he knows about the past cannot be adapted to present living. What he learns from the past must in fact be dealt with in its relation to the present if improvement in present-day living is the objective.

Similarly the future differs from the present, even though in many respects there is

a commonality between these two stages of the continuum. One cannot live in the future with the same degree of reality with which one lives in the present. Its characteristics are less clear. But just as one conditions his present by his state of mind, so even in a larger degree one conditions his future by the hopes and aspirations which one projects into the future.

We are told repeatedly that wars are made by the way people think and that the imagination of warmongers and the disputes arising from boundary or economic controversies between nations lead to wars only as they create fears, jealousies, national hatreds among peoples.

If hate and destruction, if jealousies and social conflicts are born out of man's mind, and if these can be implanted by outside forces, if man's future can be conditioned by the way others control his thoughts, how much more can an organized effort help man to plan his own future by projecting his hopes and aspirations into a realistic world to come, help him chart a course which will bring peace, security, and the will as well as the ability to solve problems as they arise.

Time is a continuum. It has a past, a present, and a future. Although there are common elements at all stages of the continuum, each stage also has its unique characteristics. Education is society's means of helping childhood and youth grow into the kind of manhood which will insure a continuously better way of life. Education has tried to use the past as a key to the present. When education has created a pattern that deals at least as effectively with the future as it has tried to deal with the past and the present, it has the key which unlocks the door to intelligent concern about the aim of life and the process of living.



While corporal punishment is, thankfully, disappearing as a classroom control, a general suspicion by the class that the teacher is fully capable of violence does wonders to cultivate an atmosphere conducive to learning.—PAUL B. HORTON and RACHEL Y. HORTON in *Michigan Education Journal*.



*The plan of Marshalltown High:*

## DEMOCRACY within reasonable LIMITS

By  
B. R. MILLER

DEMOCRACY in school administration implies that those affected by the education program shall have opportunities to express their views on the whole program or any of its parts. Those affected, of course, are pupils, teachers, administrators, other staff members, school-board members, parents, taxpayers, and other citizens.

It would be misleading to say that all should have an equal voice in planning and executing the school program. Rather it should be said that each shall have a voice according to his competency in educational work and according to his interest in the welfare of youth.

There is nothing democratic in a high-school faculty voting on whether the school should maintain a detention period after school hours for delinquent pupils, if the teachers are merely voting for or against doing the extra work. It is democratic, on the other hand, for a principal to ask his staff to discuss the causes of pupil delinquency in an attempt to remove them. The question of a detention period is then decided upon in the light of its value as a remedy for delinquency. If the faculty discussion seems to prove without a doubt that a detention period is necessary and is a help in solving the problem of delinquency, and a teacher is against the proposition merely because it is distasteful for him to keep pupils after school, then that teacher forfeits his right to a voice in deciding the question.

Democratic procedures demand that

teachers have a voice in the operation of the school program insofar as the welfare of the pupils is the chief issue. This may require a professional attitude which some teachers do not possess, and if they do not possess it, they are not entitled to a voice in the decisions.

Responsibility and authority go together and they cannot, and should not, be separated. Teachers have no right in the name of democracy to ask an administrator to share his authority with them unless they can in some way assume responsibility for the decisions they make. No good can come from a system wherein the teachers share in decisions but the administrator alone takes the praise or the blame for the results.

Democracy in human society is not served by any system of democracy in school administration that does not produce a program of education that improves human society. Stated positively, a system of democracy in school administration must produce a program of education that improves human society if democracy in human society is to be well served.

The individual teacher must meet at least three conditions if he is to have a voice in the administration of the school system of which he is a member. There are probably other conditions he should meet, but at least these three: (1) He must have an intelligent sympathy for youth, (2) He must believe that education will improve the individual and hence will improve society, and (3) He must have the ability



and the willingness to investigate controversial issues and base judgments on facts.

Secondary-school pupils should be given a voice in the operation of the school and in the formation of the entire education program. They should be given a voice because they have something worth while to offer. Many administrators and teachers have not discovered the truth of this statement, and many more suspect it to be true but have not discovered the technique of making student opinions and judgments audible and intelligible. Certainly it cannot be done by asking the students to vote on propositions about which they have little or no knowledge or with which they have had little or no experience.

The first step in obtaining student participation in the operation of the school program is for the faculty to assure the students that they have a sincere desire to hear what the pupils have to say. The faculty attitude toward students must reveal genuine confidence in them.

The next step is the formation of faculty-student committees that meet informally to discuss the problems and issues of a sound education program. It is important that the membership of the student committees be selected by the students and not appointed by the faculty: the student council may well be the appointing agency.

Pupils in the senior high school in Marshalltown, Iowa, are given a voice in the operation of the education program through the organization of the Student Senate. Early in the fall the members of the Student Senate elect from its membership standing committees on assemblies, activities, and guidance. Each committee is composed of three seniors, two juniors, and two sophomores. The president of the Student Senate, a senior, is also a member of each committee. The reason for the preponderance of seniors on the committees is that they have more experience and knowledge of the issues and problems of the school. There are the same standing committees in the

faculty. The principal is not a member of any committee.

The student-faculty committee on assemblies meets as often as necessary during school time to plan the programs for the weekly assemblies. The students have a voice in selecting talent and in the general planning. The teachers have an opportunity to guide and advise in the building of programs that are worthy of a sound education program. The result over a period of years is a series of assembly programs that are wholesome, entertaining, instructive, and educational.

In a similar manner the student-faculty committee on activities plan together some of the major projects of the school. For example, this committee has supervision of the arrangements of the homecoming football game.

The student-faculty committee on guidance develops a project each spring that emphasizes educational and vocational guidance. The project begins the first week in March with a general assembly under the theme of "how to choose a vocation," and ends the latter part of April, with the students meeting with their counselors to select their courses for the next school year. In between there are special films on vocations and a day when business and professional men and women come to the school to meet with students in pre-arranged "interest groups." The student members of the committee have made valuable contributions in the general planning.

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#### EDITOR'S NOTE

*In Marshalltown, Ia., High School there is a program providing for participation of teachers and students in policy making and other decisions. But there are certain limits and qualifications which Mr. Miller says have contributed to the success of the program. He is principal of the High School and the Junior College in Marshalltown.*

---

Professional leadership in the school staff will operate in such a manner that there will be very few times when a faculty group will find it necessary to vote on a proposition. Teachers will soon become weary and irritated if they are called into meetings to vote on every issue, large or small, that comes before the school. Staff members expect and appreciate professional leadership that finds the solutions to problems without taking a show of hands. A scientific investigation of a given problem will present the facts and reveal the solution without the necessity of a vote.

It may be considered good practice for a group of teachers or students to vote on a proposition provided that all who vote are properly informed on all phases of the problem. Therein lies the difficulty, because it is next to impossible for all the teachers or students to be adequately informed, and too many will vote to please their friends or to be on one side or the other. The vote on a given proposition may be close and a divided faculty may be the result.

The throes that some high-school faculties go through in voting students into the National Honor Society is an example of the difficulty that the process of group voting can develop. In the first place, teachers are called upon to vote their judgment on the students for such intangibles as character, leadership, and dependability, when there is no possible way for them to rate the students with any degree of accuracy. Scholarship is one point on which a faculty can rate students objectively for membership in the National Honor Society, and that cannot be determined by voting.

In the second place, a few teachers will work for their favorite pupils to be ad-

mitted to the National Honor Society, and will incur the enmity of other teachers who are campaigning for their candidates. The result is a divided faculty and harm to the educational program. The fact that the faculty is permitted to vote on the proposition has nothing to do with democratic procedures in school administration.

School-board members have many opportunities to participate in building an effective program of education for the youth of the community they represent. They have the legal right to determine policies and to approve or disapprove the recommendations of the professional staff. They are in a position to represent the entire community in school matters. A board of education is practicing democratic procedures in school administration when it gives careful consideration to the expressions on matters of school policy that come from lay groups. It is good practice, however, for the board to seek the advice and counsel of its professional school administrators on all phases of the education program.

Parents, taxpayers, and other citizens are entitled to opportunities to present their views on the total education program of the community. The responsibility for making it possible for the different lay groups to participate in the administration of the schools rests with the professional school administrators.

Democracy in school administration implies that all persons affected by the program of education shall have opportunities to present their views. Not all will have an equal voice in determining the total program, but each shall have a voice according to his competency in educational work and his interests in the welfare of youth.



The good teacher remembers the wise comment of John Ruskin: "Education does not mean teaching people to know what they do not know; it means teaching them to behave as they do not behave." He will therefore be less concerned with students' marks on tests than with their unfolding attitudes which, he knows, will affect their behavior far into their adult years.—HANOR A. WEBB in *Phi Delta Kappan*.

# Advanced Reading Adult books on many subjects for the BRIGHT CHILD

By  
MARGARET GREGORY and WILLIAM J. McLAUGHLIN

CAN BRIGHT CHILDREN be encouraged to read on an adult level? We tried it at D. A. Harman Junior High School. We think it was successful, and so did the students. This is how we did it.

First, each of three teachers and the principal after extensive reading chose three books. Some were in art and music, some in English and literature, some in science, and the others in the field of social studies. No textbooks were included.

More books were added later to the list as the students actually read materials that were frankly beyond their indicated reading ability and present reading interests.

Second, school records were studied to find eighth- and ninth-grade students who met three requirements we had decided on:

IQ of 120 or better

A or B as a general school average

A reading Grade score of 10.5 or better on the Iowa Every-Pupil Test in Reading.

Twenty-one who met the standards set were invited to a meeting to hear the plan explained. They were told that many of the books were beyond them and would be extremely difficult to wade through. There would be no credit, no written book reports, no grades, no rewards. All reading would have to be done "on their own" outside of school. Twice a month during the school day, the students would meet with the teachers for informal discussion. Students were to choose what books they wanted to read from the special book shelf established in one of the classrooms.

The students were given several days to think it over and to discuss the plan with

their parents. Of the twenty-one invited to participate, twenty accepted the invitation to take part in a miniature "Great Books" course on the junior-high-school level.

## *What the Results Were*

While we hoped for a reading enrichment program, none of us expected the wonderful experience shared by the pupils and teachers. The informal atmosphere of the meetings (no one ever stood or felt compelled to "recite") was an incentive to free discussion, good-natured disagreement and criticism, as well as intelligent comment and true evaluation of the books discussed.

For example, here is a comment made by one of the school's star athletes on *The Business of Life*: "I think this book was very good and it really helped a person like me. It was the best I read because I learned much about manners and culture." A comment by an eighth-grade girl on the same book: "Extremely interesting, very worthwhile and helpful—especially for boys and girls our age."

At another time, from an animated discussion on Sigmund Spaeth's *At Home With Music* and Elie Siegmeister's *The Music Lover's Handbook*, grew a musical program planned by the students. Piano solos, vocal duets, and recordings of Bach, Chopin, and Gershwin as well as interesting discussion of their lives and their contributions to the music world made an enjoyable hour.

On another occasion discussion of *Economic Roads for American Democracy* so stimulated the students' interest in economics that additional pamphlets and books

on the subject were added to the book shelves. From this meeting, too, came our first written report by a girl who kept her own notes. The report follows:

The principal opened the March meeting with a definition of economics. He said, "Economics concerns itself with production, distribution, consumption, and public control of goods and services." It is a tremendously complicated field.

One economic problem that was discussed was the railroad versus the truck. Railroad companies protested against the government building highways for the trucks, while the companies had to build their own rails, ties, etc. Several students commented on this problem. We also discussed different forms of government in nations today: Communism in Russia; dictatorship in many South American countries; and our own free enterprise.

Another perplexing problem that was discussed was starvation in the midst of plenty in the world today. If the government gives away food, stores lose business. Therefore, it can only be distributed among those who need it. This is a long, complicated procedure, requiring investigation of every home.

The hour did not seem long enough for our discussion, and it was decided to place additional books on the subject of economics on the shelves and to continue the discussion at our next meeting.

It is hard to say which book was most popular. From the circulation and comments, however, *The Business of Life*, *The Art of Plain Talk*, *At Home With Music*, *Economic Roads for American Democracy*,

and *The Works of Edgar Allan Poe* were among the favorites.

That the students enjoyed the course and felt it a valuable and useful experience was evident from comments such as this by Sylvia: "Next term I hope we will continue this Reading Group. I have never read so many books in so little time, and yet gained a knowledge of things I never knew about. I would like to belong to the group next term. The teachers have been helpful and kind in their assistance."

Said Jimmy, a ninth-grade student who entered the building for the first time this year, "I liked the club just the way it was, especially the way we came into the room and just sat down and talked things over."

And from Isobel, an eighth-grade girl, "I have enjoyed these Reading Group meetings and I gained much from reading this material. My parents were interested and read some of the books too. We discussed them at the dinner table. In later years, I am sure we will be thankful for the wonderful background which we are getting now."

#### *As the Teachers Saw It*

Results of the plan confirmed the conviction that students can read on a much higher level than they do, and enjoy it.

The teachers now know that other incentives than grades will stimulate pupils to greater efforts.

In the informal pupil-teacher discussion sessions, they learned to know the pupils better. They observed how student interests widen, how they improve in interpreting what they read, how they become more critical in the choice of books they read. They saw personalities blooming and coming to maturity more than they ever did in a formal classroom. They learned that children, with only a moderate amount of guidance and direction, can carry on a serious discussion of problems that perplex many adults.

The teachers learned that junior-high-

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#### EDITOR'S NOTE

*In the junior-high-school experiment reported here, twenty superior students were invited to volunteer for a reading project in which mostly non-fiction books intended for adults of some maturity were used. "The experience was an exhilarating one for all of us," writes Mr. McLaughlin. While this project involved junior-high-school students, the idea seems to have possibilities in senior high schools, too. Mrs. Gregory teaches English in Harman Junior High School, Hazleton, Pa., and Mr. McLaughlin is principal of the school.*

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school children have capacities that are not being used in the regular school program. They discovered that students have potential interests which can be developed with a little help from grown-ups.

They found that listening, speaking, reading, and writing abilities can be called into more complete use than they are.

They discovered that bright children will respond to the invitation to read stimulating books far beyond what we assume their reading level to be.

#### *And in Conclusion*

This reading program looked like a difficult undertaking last September. But it wasn't really. Once the books were selected and read by the teachers, once the meetings got under way, the students actually "took over." From then on, it was a matter of encouragement, guidance, and direction from the adults, and students were "learning to do by doing."

And the meetings? They were pleasant hours of relaxation and enjoyment in school which went by all too quickly.

#### *List of Books Read in the Miniature "Great Books" Course*

- Bush, Vannevar. *Modern Arms and Free Men*. New York: Simon & Schuster, 1949.  
Carter, James Coolidge. *Law: Its Origin, Growth and Function*. New York: G. P. Putnam's Sons, 1907.  
Chase, Stuart. *The Economy of Abundance*. New York: The Macmillan Co., 1934.

- Christensen, Erwin O. *The Index of American Design*. New York: The Macmillan Co., 1950.  
Craven, Thomas. *The Story of Painting*. New York: Simon & Schuster, 1939.  
Engle, T. L. *Psychology: Principles and Applications*. Yonkers, N.Y.: World Book Co., 1945.  
Finney, Ross L. *General Social Science*. New York: The Macmillan Co., 1936.  
Flesch, Rudolf. *The Art of Plain Talk*. New York: Harper Bros., 1946.  
Flesch, Rudolf. *The Art of Readable Writing*. New York: Harper Bros., 1949.  
Fowler, Albert V. *Selections from War and Civilization*, by Arnold J. Toynbee. New York: Oxford University Press, 1950.  
Gunther, John. *Roosevelt in Retrospect*. New York: Harper Bros., 1950.  
Hamilton, Edith. *Mythology*. Boston: Little Brown & Co., 1942.  
Hayes, Edward Cary. *Sociology*. New York: D. Appleton & Co., 1931.  
Hoffman, Malvina. *Sculpture, Inside and Out*. New York: W. W. Norton & Co., 1939.  
Neuhaus, Eugene. *The History and Ideals of American Art*. Stanford, Calif.: Stanford University Press, 1931.  
Pepper, George W. *The Philadelphia Lawyer*. New York: J. B. Lippincott Co., 1944.  
Perry, Bliss, Ed. *Autobiography of Ben Franklin*. New York: Doubleday & McClure Co., 1901.  
Poe, Edgar Allan. *Works of Edgar Allan Poe*. New York: Oxford University Press, 1927.  
Spaeth, Sigmund. *At Home With Music*. New York: Doubleday Doran & Co., 1945.  
Van Til, William. *Economic Roads for American Democracy*. New York: McGraw-Hill Book Co., 1947.  
Yutang, Lin. *On the Wisdom of America*. New York: John Day Co., 1950.  
ZuTavern, A. B. and Erickson, Elmer J. *The Business of Life*. New York: University Publishing Co., 1950.



## A Teacher Looks Over the School Cafeteria

Amazons in clinging sweaters,  
Lovesick droolers reading letters,  
Girls ablaze with dime-store jewels,  
Boys and wieners locked in duels,  
Glamour gals with voices soupy,  
Ancient spinsters wan and croupy.

Clinging vines as soft as jello,  
Football stars who bawl and bellow,  
Freshmen munching bread and pickles,  
Mamie with a cold that trickles!  
I don't know how you feel about 'em,  
But I could get along without 'em!

—GRACE V. WATKINS in *The Journal of Business Education*



# Are We Teaching the WRONG CLASSICS?

By  
WILLIAM GILLIS, JR.

YOU HAVE a television problem. You have a radio problem. You have a comic-book problem. And you are wont to despair and cry, "What can the schools do when the home will not provide a cooperating cultural background?"

The schools seem to be fighting a losing battle. But may it not be partially the fault of the schools that we have this problem? Is not the cultural program of the school open to some criticism?

It is shocking to challenge the stability, the gem-like purity, of a long-respected author, but let us put ourselves in the place of a student and ask ourselves: Would we like to see a T.V. wrestling match or would we prefer reading *Evangeline*? Would we attain more present enjoyment from the simply told, profusely depicted stories of Superman or from the sometimes (for the student) unclear lines of a play like *Julius Caesar* or *Macbeth*?

Perhaps we are wrong in expecting the schoolchild to "appreciate" the arts when we administer them in distasteful draughts. The student may be reacting quite normally in seeking some escape from literature—a word which often comes to connote "dull reading."

In a way, I am not objecting to the "standard authors." It is not within my ability to make damning judgments, and I do not want to make them where such writers as Shakespeare, Dickens, Longfellow, Hawthorne, and myriad others are concerned. Their value is always undisputed. But I am remembering many, many hours of reading into which I was forced against

my will; I recall critical consideration which was not understood.

The realization comes that my love for literature was gained purely by accident, for when escape was necessary, I luckily hit upon such delightful works as those of Mark Twain and others within my high-school understanding. And there were some better books by Dickens and better plays by Shakespeare for the younger reader than those often prescribed. There was certainly no deep humanity in the works chosen, but there was a fascinating story. I do not wish to be autobiographical, but my own experience leads me to general considerations.

The pessimistic attitude of the high-school must surely be: "This is the last time they will read, let us serve them the best. Let us make them read books which every educated person should read." Consequently, they select these "best books" (which is certainly an impossibility and a task beyond the most ingenious of critics), and the selection strangely enough probably includes the same books which have been culled out for students from time immemorial. Charles Lamb wrote well over one hundred years ago about boys who spouted, "To be or not to be . . ."

The word "best" has no connection whatsoever with the word "interesting," if we consider the maturity of the student. As to the selection of books which every educated person should read, there are no criteria. We might be amazed if we could poll our intellectual leaders to ask whether all of them had read *The Divine Comedy*, *Paradise Lost*, *Pilgrim's Progress*, and a host of



others. An educated person does not merely cross the great works off his list when they are behind him; his education is more often measured by the consideration of whether he understood them wholly or whether they are still with him.

When a good piece of literature is *understood*, the chances are nine in ten it will be interesting. We should aim at attaining an understanding, and to do this we must gauge the student's ability to digest his literary food, but beware the steak's being too tough to chew. There is no reason for the student to fall asleep at his English desk when he can be wide awake in his television chair. If he knows the full meaning of an impelling story, there is the possibility he may not be in his television chair.

The role of a human being in his leisure time is ever to interest himself, and even the deepest of philosophers does not enjoy himself in a perpetual confusion: he will strive to understand. But it is natural for some of us to be more cowardly when we have not the tools of understanding, and we turn away from the problem. Yes, literature is admittedly a task, but the solution must wait until we are ready.

Let us be concrete. In the eighteenth century, Henry MacKenzie, a man who thought he knew the heart, said that Hamlet was a man of feeling and that conflicting feelings asserted themselves against his intellectual nature. Since that time it has been an exercise of many an English scholar to seek the soul of Hamlet, and what we have is a fabulous critical literature of no conclusiveness. Hamlet, then, should be a figure somewhat beyond the ken of the high-school reader.

I do not say that Hamlet cannot be embraced in the nature of the human mind. He certainly can. Aside from all critical problems, we can feel somewhat as the character does and gain an understanding of him, but who will say it can be done by one who has no contact with the world, no understanding of man?

Further, do we prejudice a student against Shakespeare by forcing the dramatist's best thought upon him? Do we cause him to miss the monumental beauty that may be gained in further readings when life has started its own job of teaching? Would it smack too much of drastic rebellion if a teacher were to present scenes from Shakespeare that would be tempting? No pupil would sleep while Falstaff rollicked on the page before him, nor would he be averse to abject Caliban's cowering in the front of his classroom. If the deepest thing ever read by the student was the delicate fantasy of *The Tempest*, it would be a satisfying experience.

This idea might be carried on for other writers and dramatists. Let the course consist of more dessert. While Dickens wrote works in which he tried to delineate humanity, he also wrote things which were truly humorous and which could be much more satisfying to a high-school student. *The Pickwick Papers*, full of jolly scenes and situations, would be better taken, better understood than the thesis novels which, while they retain an importance, have lost their immediacy.

A further point to be considered is what comprises "good literature." Dr. Samuel Johnson was of the opinion that if a boy were left in a room full of books, no matter what the books, he would be improved, because he would become a reader. His opinion is not one to be scorned by the pedant, for Johnson was a pedant of literature.

#### EDITOR'S NOTE

Mr. Gillis thinks that we have been giving high-school students classics that are too heavy for them, and that we should start them out on lighter and more entertaining classics and let them work their way up. Mr. Gillis is now teaching at Berlitz Language School, Boston, Mass., while working for his doctoral degree at Boston University's Graduate School.

ture himself. Whether Rudyard Kipling wrote literature requires a definition of literature, and perhaps a broad one, if his work is to be thus classified. Nevertheless, Kipling is seldom boring, and it is dubious whether he ever perverted the tastes of one who read him. He can guide the skeptic to a firm proselytism.

Further, Johnson would be the last man to say that literature was not a living thing. The men of the past were not gods who lived in the only Golden Age of literary gifts. Literature moves on and exists today. Though not yet up for final judgment, modern literature can be skilfully sifted by a teacher who realizes one of our joys is to recognize the familiar, to read about ourselves. The student can easily feel that a man with a powdered wig is a different, quite remote, creature from the fellow with a yellow convertible—though I definitely do not advocate license to desert the past.

Before we condemn the magazine, we should remember that Dickens and Poe published some of their best in magazines which they edited, and the teacher will have little trouble in recommending the best of today's periodicals. Chaucer was once

a popular contemporary writer and he may have appeared ephemeral to some Medieval critic, so it is possible for a teacher with sound taste and enlightened judgment to feel that he can make a choice of newer work without hacking at the roots of the tree of literary art.

Let us ask ourselves why we teach literature as one of the humanities. Is it so that every student will have read the "standard books"? No, it is to give him the advantage of life-long entertainment and moral development of a higher sort. And yet the great works are all in the hands of English teachers and professorial cliques who are accepted by the average practical person as living in an effete world.

If we want this student some day to be able to select his interests in a mature manner, let us first teach him to *like* literature and then we may be surprised at his selection. Let us give him literature he *can* understand and literature he is *ready* to enjoy. Thereby he may be well able to add one of the most functional aspects of learning to his life. But if we do not do this, we will certainly lose to everything tawdry that television, radio, and comic books offer.



## Public Relations Idea "Pays Its Way"

In one Wisconsin city system, an enterprising public-relations committee periodically distributed suggestion sheets to teachers, listing techniques helpful in improving relationships between teachers, children, and parents. Many of these were read and applied; others found their way into the "circular" file.

One teacher in this system, traditionally a holdout from PR suggestions, decided to try one of the techniques suggested. "Send home an occasional word of earned commendation, as well as a reprimand when the child does something bad," the flier offered.

One of the pupils in this class had done little of a commendable nature. When the youngster did show some progress, the "PR Holdout" sent a

word of praise home to the student's mother.

Results were almost immediate. The next morning the girl brought a package to the teacher's desk well before class. While the smiling youngster looked on, the teacher read the mother's pencilled note: "Thanks for your letter about my daughter. In all her years at school, this is the first good thing that has been written to me about her. Thank you again, and I hope you enjoy the cookies."

The moral is obvious. More lasting than the box of cookies was the goodwill which this teacher had earned for her effort, and the different attitude which the parent had toward the schools.

Are your public relations paying guests, or just star boarders?—ROBERT H. MUNGER in *Wisconsin Journal of Education*.

## *A classroom teacher protests 2*

# COUNSELING ERRORS

By WESLEY P. CALLENDER, JR.

THOUGH TEACHERS may not find themselves engaged directly in counseling work with students in schools, they frequently do find it necessary to cooperate with counselors or to offer other advice of a counseling nature. Therefore, teachers should have a knowledge of, and an interest in, counseling techniques.

As a teacher, two of the impressions I have formed concerning the work of counselors are (1) that they do not seem to be greatly concerned about the basic causes of the students' behavior, and (2) that they do not appear to place the emphasis upon extracurricular activities that I believe should be placed there to aid in furthering the adjustments of individuals, both during school days and in the post-school years.

Concerning the first point, it is true that many textbooks in the field suggest that information about the student's background, home life, social adjustment, and similar data be uncovered, and many counselors probably are aware of the value of this information. However, in cases offered as examples of counseling procedure by many of the same textbooks, and in cases from various schools with which I have been personally acquainted, the background and personality factors appear all but forgotten.

If a student has received poor marks in Latin for two years, for instance, the counselor says he has a language disability. Perhaps the student has formed a dislike for the teacher, possibly a subconscious mental block which the boy himself does not recognize, and this may be the cause of his difficulty in the language. But down on his report goes "language disability."

Have a student's marks been somewhat low throughout his secondary-school career? The counselor may state unequivocally that the youth is "not college material" and should not plan on higher education. It seems to me counselors are far too prone to decide this hastily and unnecessarily, without a proper investigation and understanding of the case.

Perhaps in some of these cases the "low" grades may be attributed to the fact that Johnny lives in a "tense" home situation in which he can do little concentrating upon his studies. This domestic picture might be clearly evident, or obscure. But the counselor checks Johnny off as "not of college calibre," seeming to ignore the possibility that Johnny, removed from his home and placed in a college environment, might blossom forth and become a great success.

A girl who is striving hard to win the approval of her crowd may fall down in her studies and find herself steered away from college by a busy counselor who bases his

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### EDITOR'S NOTE

*As a classroom teacher who is concerned about the effectiveness of the work counselors do with his students, Mr. Callender has a couple of matters to take up with guidance people. He believes that they are too ready to jump to quick conclusions about their student cases, and that they don't give extracurricular activities the importance they merit in personality adjustment. The author teaches history in Friends Academy, Locust Valley, L. I., N. Y.*

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judgments and decisions upon the superficiality of grades.

Briefly, the cause of much academic trouble, both in marks and in adjustment to classroom procedures, may often be not simply intellectual but emotional or social. The counselor must make certain of the cause before he attempts a solution or makes a decision on paths for the individual's future. Otherwise he is merely treating symptoms, and those, perhaps, in the wrong manner.

The second point that I mentioned, the apparent lack of emphasis that some counselors seem to place upon extracurricular activities, may be tied in with the first point. Activities outside the regular curriculum may frequently serve to bolster the ego or meet the emotional needs of a floundering student who requires only the confidence or fellowship they may offer to inspire greater interest and ability in his academic subjects.

If a shy, withdrawn lad appears before the counselor with a sad record of academic achievement and notes from his teachers to the effect that "he just doesn't seem to fit in the group," the counselor, it seems to me, should do more than merely direct him to change the subjects in which he is lowest for others in which he "may" do better. Possibly he will show some improvement, but his basic difficulty will still remain—he will still suffer from an inability to gain friends or to participate in social situations. The counselor will have accomplished little.

Some of these deeper problems may be aided by participation in extracurricular activities. They can help the student gain increased self-confidence, a greater ability to get along with others, and eventual acceptance by his group. Then his low grades and his overt behavior may improve almost automatically to the point where he is no longer considered "a problem." We might state our need here as being for a little mental hygiene along with our educational guidance. I fail to see how the two can

be separated with any hope of real success in many cases.

True, the school counselor may reply, "But I am only supposed to offer academic and vocational guidance. I am not a psychiatrist and cannot probe into the depths of a person's being." But to my mind it is dangerous to shut one's eyes to important phases of "a person's being" and to chart the life of an individual on superficial evidence without any real attempt to answer the basic question, "Why does this person act as he does?"

If the captain of a ship at sea discovered that his vessel would not hold a steady course or turn a few points to starboard he would not turn the wheel to port and say, "I guess this is the only way this ship can go. There is probably just as good a port over this way anyhow." He would investigate to find the reason why the ship would not respond as desired, and he might have to remove some entanglements from the rudder that were inhibiting the progress of the ship.

Let's remove all entanglements from our counselees before we decide what course they can or cannot navigate!

Of course this demands the expenditure of considerable time, and in this respect we must appreciate the position of the counselor. The present system, with far too many students to each counselor, makes it virtually impossible for him to do a thorough, penetrating job. Under these conditions we must be cautious. If "A little learning is a dangerous thing," might not "a little counseling" also be dangerous?

What I would like to emphasize is the need for at least this caution and this awareness of the dangers of making hasty decisions on too little evidence. As long as we realize these inadequacies exist we will not rest content with our present situation, but will continue working toward that higher goal of counseling which will bring greater benefits to all and greatly enhanced prestige and value to the art of counseling.

# School Elects

*They meet real counterparts  
on a program to talk shop*

## "City Officials of 1970"

By

ELLEN E. JOHNSON

**I**MAGINE, IF you can, an idea so conceived as to permit the elected officials of the year 1970, as well as those of 1950, to participate side by side in a single civic meeting! Such a meeting actually occurred at Jefferson Junior High School in Jamestown, N.Y., as a culminating event of the 1950 American Education Week.

At this meeting, sponsored by the P.T.A., some 500 parents and friends watched the youth of the approaching generation take their places beside today's experienced officialdom. The city mayor and his fellow officers cooperated wholeheartedly in the project and willingly came out to "play" their own roles on the platform. Those students who had been "elected" to fill the city posts in 1970 participated freely and creditably in the program. The mayor of 1970 was master of ceremonies. Both he and his supporting officers spoke to the group. As each student made comments and recommendations about his particular office, the city official actually holding that post responded.

No one questioned the genuine value of this evening, which students and parents shared. However, the program had been weeks in the making, and each of these weeks saw real growth in the thinking of Jefferson's students.

Planning began early in October. At the very root was a committee of teachers who made preliminary plans. These plans were submitted to the students through their social-studies classes. Their enthusiasm was aroused and the machinery was set to work. The idea was this: to conduct an election at Jefferson which would follow actual

election procedure as closely as possible, and select a slate of "1970 city officials."

Two parties were organized and the school divided into voting districts. On the appointed day, each student registered at his district, and affiliated with the party of his choice. In looking over the registration booklets, it was interesting to find that very few students failed to register. Committeemen from each homeroom were then chosen to represent each party and these in turn chose and interviewed suitable candidates for mayor, city judge, justice of the peace, ward councilman, and councilmen-at-large. When the slate was complete, petitions were circulated for these officers and campaigning was begun.

This was an exciting time at Jefferson. Colorful and clever posters appeared in the corridors, compelling announcements were voiced over the public-address system, and an assembly was devoted to forceful campaign speeches.

November 3 was election day. Through the courtesy of the local voting machine

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### EDITOR'S NOTE

*In a regular political campaign and election with all the trimmings, students of Jefferson High School elected the "1970 city officials" of Jamestown, N. Y., who then filled the appointive offices with their followers. At a meeting attended by the townspeople, the student "city officials" discussed municipal problems with the real officials. Miss Johnson was chairman of the activity.*

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company, the students voted by machine. An automatic voting machine was set up, with the insignia and names of each party and party candidates. Two portable machines, identical with the large one, were given to the schools. These were used in the social-studies classes before the regular election, so the children could experiment with them, and become familiar with the names, practice splitting their votes, etc.

When the final vote was registered, and the successful candidates were notified, they met and selected the following appointive officials: police chief, fire chief, corporation counsel, city treasurer, city clerk, and the director of public works.

The value of the plan stems from the fact that the entire project was completely integrated into the everyday schedule. The groundwork was done through the social-studies classes. All the details of an election—party affiliation, registration, committeemen, petitions, etc., were studied. The candidates received excellent training in preparing and delivering messages to their "public." The successful officers had good motivation for research because they had to find out about their respective offices in order to ask questions and make recommendations intelligently. Hidden talents came into light. The 500 parents and friends were enlightened in the matter of city government.

## ♦ Findings ♦

**VOTING:** In the election year of 1880, when only about 7% of children of high-school age were enrolled in school, 87% of the eligible U. S. population went to the polls, says Kermit A. Cook in *Social Education*. In 1904, when the schools had enrolled about 13% of high-school-age children, only 70% of the electorate voted. And in 1948, with 74% of high-school-age children in school, the per cent of the electorate that voted was 51%. Between 1904 and 1948, while the high-school population rose steadily and spectacularly, the voting by the electorate ranged back and forth between 48% and 63%.

Apparently the secondary schools have had little success in educating young people to assume their civic responsibilities and become active citizens. Mr. Cook suggests that we could send graduates out with better behavior patterns if we gave them less theory about citizenship and more opportunity to practice and participate in civic responsibilities.

**GOVERNMENT PUBLICATIONS:** How extensively do secondary-school social-studies teachers use U. S. Government publications which are

available through the Government Printing Office, Washington 25, D.C.?

Some 513 members of the National Council for the Social Studies who participated in a recent study reported by Stanley P. Wronski in *Social Education* reported that during a recent school year they used a total of 3,186 Government publications in their teaching. This was a median of 6, or a mean of 7 publications used per teacher. Some 12% of the teachers made no use of these publications, while some teachers used up to 36 titles.

Approximately one-third fewer Government publications per teacher were reported used in the same school year by 435 secondary-school social-studies teachers who were not members of the NCSS or any regional social-studies council. In schools that regularly buy Government publications and make them available to the teachers, the teachers of course tended to use more.

Some teachers "did not seem to have any idea as to how they could learn about and acquire" such publications. There are 2 free Government Printing Office publications that are useful for this purpose: *Selected United States Government Publications* (semi-monthly), and 48 specialized *Price Lists*, among which are those on history, labor, geography and explorations, tariff, political science, and foreign relations. There would also be special price lists of interest to science, agriculture, and home-making teachers, and others. Countless pamphlets are priced at 5 to 20 cents each—and there are such bargains as 388-page books for 70 cents.

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**EDITOR'S NOTE:** Good, bad, indifferent or important, there is a great amount of counting studies and other research going on in the field of education. We think readers will be interested in brief, unqualified summaries of some main points in some of the findings. Lack of space prohibits much explanation of methods used, degree of accuracy or conclusiveness, and sometimes even the scope.



## WHY TEACH I P A?

The International Phonetic Alphabet is a short cut to better spelling, pronunciation

By  
DON BROWN

SEVERAL MONTHS AGO I decided to teach the International Phonetic Alphabet to my nine-year-old daughter. That decision was made in a fit of annoyance, but my decision to teach it to her two younger brothers when they reach the fourth grade is a sober one. For her it has proved a useful instrument. They are unscholarly cubs, and should find its assistance invaluable.

My daughter had been chosen to represent her classroom group in a school-wide spelling bee, and had brought home a list of two thousand words, naively confident that Someone would have time to recite them so that she might practice spelling them—all two thousand of them.

I hadn't heard of a live spelling bee in quite awhile and had presumed that as an institution it was a cold cadaver. I was not happy at evidence of animation in an educational device that channels attention, practice, and a sense of success to those who least need them, that anticipates unlikely, trivial, or remote problems when certain, serious, and immediate ones are at hand, and that assigns to a Means the dignity of an End. The sharper point of my annoyance, however, was that I wanted to help Judy, but couldn't shoehorn the recitation of two thousand words into an already jammed schedule. To her the review was an important and unarguable responsibility; to me it was dull, pointless, and beyond my temporal means. Too bad, I thought, that she doesn't know the IPA.

It didn't occur to me at first that she could learn it as quickly as an adult could, even though I had been teaching it to retarded ninth graders for some time. I didn't learn the system until I was a graduate student in college, and I suppose I retained the notion, in spite of having found it as easy for ninth as for twelfth graders, that it would present special problems for one so young. It didn't. She learned it in two half-hour sessions.

I say she learned "it"—and I hasten to qualify. What she learned was a slightly simplified version developed by a colleague and me for use in English classes at the secondary level. The alphabet of the International Phonetic Association (it can be found in the early pages of any recent Merriam-Webster dictionary) distinguishes between the sound of the "a" in *chaotic* and that of the one in *cave*. We use the letter "e" for both, and ignore (or at least postpone) the distinction between the "o" of *notation* and that of *go*. We use the inverted "e" before the "r" in each syllable of *pervert*, both noun and verb, and depend upon the accent sign for the distinction.

We thus eliminated some of the subtler difficulties for the learner and reduced to twelve the vowel symbols without impairing the system as a dependable instrument for recording the sounds of standard American speech.

At our first session I gave Judith the twelve vowel symbols and the combinations

for the three common diphthongs represented in *boy*, *plow*, and *pie*, with a word key for the sound of each symbol. On her spelling list I checked fifty words whose consonant signs were common to both the English and Phonetic alphabets—words like *bead*, *head*, and *soap*—and had her transcribe them into IPA symbols. At the next session we took up the six consonant signs that required special attention. I explained that “g” was invariably sounded as in *go*, and, except for a few consultations (she had the usual initial difficulty with the distinction between the two vowel sounds of *above*), she was on her own.

I am hard put to think of a more serviceable piece of intellectual equipment with which she might have been provided in the same length of time. Her weekly quota of assigned spelling words, plus lists of words misspelled in the course of any of her writing activities, in school or out, she transcribes into IPA. She can test herself for mastery of these words at her own convenience, without enlisting the energies, or adjusting to the schedule, of a second person. She has developed a habit of jotting down new words and strange pronunciations of familiar words from the many auditory language experiences where immediate

inquiry would be impossible or injudicious (radio programs and the explosions of irritated elders have supplied her with an impressive assortment).

She records the sounds of words she tends to mispronounce, and the names of persons who call while I am out. No longer are my homecomings darkened by such announcements as that I am to call a number and ask for “Mr. Ketchup or something like that.” I suppose I should add to complete the record that, last I knew, the little girls’ club to which she belongs was using it as a secret code.

The most important result is that she has begun to think more accurately about the sounds of her native tongue. I am not prepared to suggest that training in the use of the International Phonetic Alphabet be introduced below the first year of high school, but of this I am sure: the older we get the more upsetting it is apt to be to discover that the initial sound of the word *cheap*—the sound that distinguishes *cheap* from *sheep*—is the initial sound in the word *table*, or that the final sound in the word *catch* (if the notion is new, prolong the final sound and check for yourself) is the first sound in the word *sugar*.

I don’t know why most children are amused and delighted by such discoveries and most adults chagrined by them. The former strikes me as the more mature response, and I suggest that such linguistic facts be faced before they become disconcerting, at least the few necessary for a sane discussion of such matters as spelling and pronunciation. The fourth grade may or may not be a little early, but I am sure the ninth grade is not.

I first turned to IPA as an instructional device in an effort to investigate and develop the auditing vocabularies of ninety “retarded” high-school freshmen. Pilot studies had indicated an important relationship between auditing and reading abilities, suggesting that the ability to comprehend written language was at the mercy of the

#### EDITOR’S NOTE

*Mr. Brown and John Caffrey, whose article immediately follows Mr. Brown’s, have developed a “slightly simplified” version of the International Phonetic Alphabet which they have been teaching to students in their English classes. Mr. Brown in this introductory article states that the week he spends in teaching IPA to a class is of great value to many of the students in three ways—and also results in lightening certain of his teaching procedures thereafter. He teaches in Sequoia High School, Redwood City, Cal.*

ability to comprehend spoken language.<sup>1</sup> We had evidence to suspect that these youngsters often failed to understand what was said not primarily because of faulty listening habits but rather because so many key words in any utterance above the gossip level were to them vague, ambiguous, misleading, or completely meaningless. They needed a dependable system of phonetic notation to enable them to capture these words, and train those fit for service. I knew I couldn't teach them shorthand, so I experimented with the IPA.

We set a bounty on wild words, brought in from any source—home, television, movies, radio, woodshop, barbershop, gym—in batches of ten on a negotiable instrument labelled "Auding Vocabulary Sheet." This, when approved, proclaimed that the owner could spell, pronounce, and understand the listed words. The IPA enabled them to come to grips with troublesome

terms encountered in their daily bouts with living language, as I had hoped it would.

But it did much more than that. It permitted me to test students in groups, and credit them individually, for mastery of the pronunciation of the words they were adding to their auding and reading vocabularies. It allowed them to review their individual spelling lists, silently and independently. It let me call their attention, promptly and privately, by means of a slip of paper, to their unconventional pronunciations after oral reports or class discussions. It enabled me to correct by marginal notation on a youngster's written composition a mispronunciation at the root of a misspelling.

I might have taught them something more useful in the week we devoted to learning the IPA. For example, I might have spent the time explaining that, whatever the grammar handbook says, *action* is not a verb. That, too, is good to know, I presume.

<sup>1</sup> See "An Introduction to the Auding Concept." *Education*, Dec. 1949, pp. 234-39.



## Noon-Hour Nickel Movies: A Bad-Weather Plan

Are you bothered by a lunch-time "hall problem" during bad weather? Try noon movies! We did and were pleasantly surprised at the solution of our hall problem.

At Ridgefield, Wash., the grade and high-school students had no place to go and nothing to do after eating their lunches. They milled about the halls. They could hardly be expected to stay outside in the rain. The noon-movie idea was suggested by members of the school projection squad, who were looking for more opportunities to use the school projector. We investigated the four-reel package program, but found it was too long for our purpose. We arranged to have two reels of short subjects for each such program, with two noon programs a week. Here's how our project worked:

1. Our film-rental librarian selected the films and arranged the program.

2. The subjects included travel, sport, music, instruction, and comedy. Only one of each type was used per week, except in the case of comedies, where the limit was one per program; that is, two per week.

3. Films were picked up and returned to the library on Fridays and used at school on Mondays and Wednesdays.

4. Show titles were posted each Friday of the week preceding the showing.

5. The projector squad posted the titles, set up the equipment, and collected an admission fee.

6. Students paid 5 cents per show. No change was made at the door.

7. Cost of the project averaged \$5 a week for rentals.

The project was more of a success than we expected. The projector squad soon found itself with a good-sized bank balance, which was used to pay for club pins, a projector table, film reels, and half the cost of a slide-and-filmstrip projector. The squad also ran a special benefit show for the March of Dimes. In three months the students collected and spent \$116 more than the total amount of their operating costs. The students themselves made all the decisions as to the use of the money in the treasury.—CHARLES W. CROMBIE in *Audio-Visual Guide*.

# INTRODUCING I P A

## to secondary-school students

By  
JOHN CAFFREY

THOUGH I HAVE made no rigorously controlled study of the problem, I have discovered in recent years a few things about the teaching of phonetics to secondary-school students and have gradually evolved a method which seems to me largely satisfactory. At the outset, let me say that I have never found anything harder to teach than phonetic notation and its one basic rule: *One symbol for each sound; one sound for each symbol.*

Before describing actual classroom procedures, I should like to observe that students of high-school age seem to have either very great or very little difficulty in learning phonetic transcription; there is practically no middle group. Of those who have little difficulty several things seem to be characteristic: they are "poor spellers" (i.e., those who bring down the teacher's wrath by trying to spell phonetically), students of music, pupils who are skillful at close observations of all kinds, and those who are better at manipulating symbols than at handling things (i.e., the so-called "academically-minded"). Perhaps because their spelling habits are not yet as firmly fixed, younger pupils, in general, find it easier to learn phonetic notation than older students do.

Of those who have great difficulty in learning phonetics it seems to be characteristic that they are slow readers, disinclined to "verbal" activities in general, of lower intelligence, unskilled at close observation, noticeably insensitive to small acoustic differences, very rigid or conservative in their

thinking and resistant to having any stereotypes destroyed, or habitually fine spellers who find it difficult to forget the un-phonetic visual images of words which they have mastered in conventional orthography.

It has also been my observation that those students who excel in the comprehension of spoken language (and these are not always the "good students" or "bright children" who excel in reading or writing) learn phonetic notation more readily.

My first step is to spend an hour or two surveying briefly the following matters:

1. The early development of pictographic and ideographic "writing"; the birth and spread of alphabetic writing: Semites, Greeks, Romans, Irish, English.
2. The early and more nearly phonetic spelling of English (with examples from Anglo-Saxon).
3. The influence of Norman French on English spelling (with examples from Chaucer); the great vowel shift; the influence of Dutch and German printers on our spelling.
4. The 18th century movement to fix spelling and end chaos; preservation of etymologies (as in *knight*) in modern orthography; contributions from other languages.

I then call for examples of "un-phonetic" English spellings; at this point some students do not know what I want; others, who have seen the point, suggest *though*, *knee*, *psychic*, *raise-rays-raze*, etc. Adding examples of my own, I try to establish two

focal points of criticism: That we spell identical sounds in different ways and that we spell different sounds in identical ways.

For example, we spell [i] (as in *bee*) in various ways: *see, cede, seas, seize, Caesar, frieze, machine, people, Phoebe, Beauchamp, quay, key*, etc. And we use the letter "a" for such different sounds as those italicized in: *any, father, was, alone, quay, ate, cabbage, stalks*. In other cases we cannot tell from the spelling which of two pronunciations is intended; we need the context, as in, "You're *close* to the door, so *close* it."

To a class which seems to be following all this easily I then point out that there are three kinds of allophones (words identical in either sound or spelling or in both but differing in sense): (1) Isophones, with one sound but two or more spellings (e.g., *soled-sold, guessed-guest*), (2) Isographs, with one spelling and two pronunciations (e.g., *tear, read*), and (3) Isomorphs, with one spelling and one pronunciation but with different senses and/or origins (e.g., *peer, fair, pry*).

My perorative examples are the various pronunciations of "ough" (though, plough, rough, trough, through, lough, hiccough, thorough) and some of the less phonetically spelled British place-names which are the stock-in-trade of spelling reformers: Belvoir (pronounced as "beaver"), Caius ("keys") College, Colclough ("cokely"), and—my favorite—Churchtown (sounded as "chosen") in Gloucester. By this time, I hope, my students are both amused and depressed about English orthography.

I use the foregoing introduction because in my experience it has been practical. There is no "logical" reason why it should be, but when I have omitted it I have suffered later, as when endless questions arose and when I met the stubborn resistance of more conventional-minded pupils to any unusual way of recording English speech sounds. Students appear to enjoy the material, find it helpful and apropos, and are

later able to repeat it for newcomers to the class who want to know why, for Heaven's sake, we bother with "all this stuff."

And almost always some student will ask (I cannot thank him enough!) why we don't spell as we speak. My answer is that we could if we had a set of symbols, one for each sound, which we always used to record speech. A two-minute lecture on the International Phonetic Association's alphabet follows, and then I begin to outline the alphabet.

A note on strategy here: Whenever I have announced, in advance of all this, that "we are going to study phonetics, and I want you to learn a phonetic alphabet," or something to that effect, I have been met with alarm, antagonism, or apathy. But whenever I have, so to speak, "ambushed" interest and ended (quite by chance!) by laying out the IPA on the blackboard, I have found it easier to surmount initial resistance to this "upsetting" new way of recording speech.

A colleague and I have devised a "streamlined" phonetic alphabet (really a *phonemic* alphabet) of IPA symbols, ignoring fine distinctions such as those between the various unvoiced linguo-palatal stops or stop-plosives in *tall, button, eighth, bottle*, and *team*, or between the stressed and unstressed *r*-vowels in *nurtured*. I begin by assuring my students that they already know

#### EDITOR'S NOTE

*In the preceding article, Don Brown proclaimed the virtues of the International Phonetic Alphabet as a sort of "miracle drug" for the English classroom. Mr. Caffrey, a colleague of Mr. Brown's in the English Department of Sequoia High School, Redwood City, Cal., here describes his methods of teaching IPA. He also explains the "slightly simplified" version of IPA which he and Mr. Brown developed for use at the public-school level.*



22 of the 34 symbols: i.e., our usual alphabet minus, *c*, *q*, *x*, and *y*. I list the 22 symbols and with each a "key word" to indicate which of several possible pronunciations is intended, e.g.:

- [a]—as in *palm*, never as in *bat*
- [g]—as in *go*, never as in *gem*, *mirage*, or *phlegm*
- [e]—as in *obey*, never as in *see* (using one symbol for this diphthong, since monophthongal [e] is seldom meaning-distinctive in English)
- [i]—as in *machine*, never as in *bit* or *bite*
- [j]—as in *Jung*, *Junker*, German *ja*; used for the initial semi-vowel in *young* or *use* or medially in *few*, *cue*, etc.
- [o]—as in *gold* (we ignore the diphthongal nature of this sound in English, since there is no phonemic distinction between the "o" in *obey* and in *bone*)
- [s]—as in *see*, never as in *ease*, *measure*, *tension*
- [u]—as in *rule*, never as in *rum*, *put*, *busy*, or *buy*

And so on.

For as long as seems necessary (two or more hours) I dictate words for transcription which use only these 22 symbols, e.g., *gate*, *gleam*, *praise*, *plume*, *fuse*, *stroll*, etc. I have found that pupils learn the symbols and their use most easily when I dictate words in related groups; i.e., I begin with a simple syllable and, adding one phoneme at a time, build longer words upon it, e.g., *owe*, *so*, *sole*, *sold*, *scold*, *scolds* [o, so, sol, sold, skold, skoldz]; *tea*, *tree*, *treat*, *street*, *streets* [ti, tri, trit, strit, strits]. To direct attention to the difference between voiced and unvoiced consonants produced in almost identical positions, I dictate such pairs as *taste-dazed*, *gods-cots*, *fake-vague*, etc.

Again I should point out that these procedures are not based upon theories worked out according to what seems "reasonable"; for six years I have taught students at levels from the first year of high school through

the first year of college, and I have gradually groped, blundered, and experimented my way through a variety of teaching devices. Learning phonetic notation came so easily to me that I was angered and bewildered by the anger and bewilderment of the first students to whom I tried in turn to teach it. They were made dimly or acutely uncomfortable by the omission, in phonetic transcription, of the "p" in *psyche*, the "l" in *walk*, the "e" in *home*, the "k" in *knight*, etc.

With the gradual, part-by-part introduction described here I have managed to overcome much initial resistance early and to pry most of my students gradually and firmly from their preconceptions about how English words "should" look. Even so, every year some students maintain to the end that to transcribe *knee* as [ni] is "just plain silly!" There is no shortcut for 90 per cent of high-school students. A few will grasp the phonetic principle quickly and apply it with skill; even those who accede momentarily to the teacher's "crazy notions" will conform unwillingly, unskillfully, and only as long as they are made to, unless the utility and strict logical regularity of phonetic notation are recognized and accepted without undue strain and confusion.

At this point I demonstrate in class some of the dictionaries which use IPA symbols to denote pronunciation: foreign-language dictionaries, the pronunciation dictionaries of Kenyon and Knott, of Daniel Jones, etc. After I am satisfied that most of my students can transcribe, with the first 22 symbols, exactly what they hear (i.e., the sounds of a word, with no reference to what they think *should* be included because of the way they are used to spelling it), I begin to introduce the 12 unfamiliar symbols of our "streamlined" alphabet. The seven new vowel symbols are easiest to explain, because most students already know something about what they think of as "short" and "long" vowels. Five of these



new vowels are therefore presented in pairs with the five—[a, e, i, o, u]—we have already used. For a short time we transcribe from dictation words which illustrate the difference between

- ɑ and æ : lock-lack, fond-fanned, knot-gnat, palm-plan
- e and ε : bait-bet, gate-get, pain-pen, sprayed-spread
- i and ɪ : beat-bit, meal-mill, greet-grit, scene-sin
- o and ɔ : boat-bought, gold-galled, hold-hauled, know-gnaw
- u and ʊ : wood-wood, coed-could, stewed-stood, pool-pull

The three meaning-distinctive English diphthongs are quickly shown to consist of now-familiar elements: *bough* [baʊ], *by* [baɪ], *boy* [bɔɪ].

Finally I introduce those two vowels which give so much trouble at first: the vowels in *annul* [əˈnʌl]. About half of my students have no difficulty with these and distinguish them readily; the others have a more or less difficult time with them for a long period. Some students insist that they make the same sound in both syllables of *above* and that the first and final vowels in *banana* are the same as the vowels in *undone*; in fact, they will defiantly pronounce the words with different sounds and be unable to "hear" a difference which is perfectly audible to half the class. The only answer to this problem is practice plus patience and as much dictation as time allows.

Some students may have difficulty with what seems to them a "u" sound in *luck*, and they must learn to distinguish carefully between this [ʌ] vowel and those in *look* and *loom*.

The five unfamiliar consonant symbols are easier to present if the difference between unvoiced and voiced consonants is first made clear. Then the difference between "th" in *this* and *thin* is sooner grasped, and the symbols [ð] and [θ]

can be mastered by the dictation and transcription of such pairs as *thesis-these*, *though-thought*, *bath-bathe*, *lath-lathe*, etc. Students who insist that "there's a [t] in there *somewhere*" should be made to feel the absence of it by repeating such pairs as *tow-though*, *true-threw*, *rat-wrath*, etc. They should also be reminded of a third pronunciation of "th," as in *boathouse*, *rat-hole*, *pothook*, etc., and that this *does* contain a [t] and [h] combination. Comparing ['bɒt haʊs] and ['bɒθaʊs], the latter being nonsense, will help bring home the difference.

The first consonant in *ship* and the medial consonant in *measure* are readily enough accepted, and students must be reminded to make clearly visible the difference between [s] and [ʃ] when they transcribe *so* and *show*, *mass* and *mash*, etc., and not to use [z] when they transcribe [mɪ'rɑːʒ]. The fact that *charge* is transcribed [tʃɑːrdʒ] will bother them considerably at first; they are so accustomed to using "ch" and "j" for the first consonants in *choke* and *joke* that many of them will flatly deny that *chip* begins with a [t] and that *gyp* begins with a [d]. A handy device is to transcribe *ship* on the blackboard, prefix a [t], and show that it becomes the transcription of *chip*; removing the [ʃ] from this leaves the transcription of *tip*. Or, if conviction is not thus obtained, the following nonsense word-groups can be compared: *my why church rank* and *my white shirt shrank*; when uttered with normal conversational catenation, these are identical in sound, and even the stubborn will usually admit that prefixing [t] and suffixing [ʃ] makes *church* out of *shirt*. The parallel between this affricate and its voiced equivalent, as in *lard-large*, *bard-barge*, etc., can be readily demonstrated.

Introducing the symbol [ŋ] for the final consonant in *sing* is easy; but two objections are usually raised:

- (1) Some students profess to "hear" [n] and [g] in *wing*. To demonstrate that these

sounds are not in fact there, I show that [ŋ] is not made in the part of the oral cavity where [n] is produced and that [ŋ] can be continued as long as voice can be produced, while [g] is a stopped sound. *Ten-gallon* and *ungrateful* are examples of words wherein the "ng" combination is really [n] plus [g]. Students must be cautioned that [ŋ] does not represent the sound of "ng" in *hinge* or *ingenue*.

(2) Some students cannot "hear" the [ŋ] in *think* and similar words; there are two ways of demonstrating that it is there: by comparing the sounds of *thin cur* and *thinker* and by adding [k] to *wing*, producing the sound of *wink*.

Only two other symbols need to be introduced: The short vertical stroke used before the stressed syllable, as in [mo'lest], and the vertical subscript stroke used to indicate that a continuant is in itself a complete syllable, as in *button* ['batŋ] or *bottle* ['batl]; students are asked to observe the difference between the [n] and [l] sounds in *lightning* and *lightening* ['laɪtnɪŋ, 'laɪtnɪŋ] and in *pedlar* and *pedaler* ['pedlər, 'pedlər].

Once the symbols have been presented and short dictation exercises have been used to illustrate and confirm their use, I mount two charts in the front of the room; on these the vowels and consonants, with key words, are organized schematically to indicate their approximate "positions" of production by the speech organs; such charts are available in any standard work on phonetics. It is useful to be able to distinguish, for example, between stop-plosives

and continuants, between voiced and unvoiced consonants, and between nasal and fricative continuants. It then becomes easier to explain why the preterite "-ed" is unvoiced in *baked* (because of the unvoiced [k] preceding) and voiced in *dragged*, why Latin *ad* becomes *at-* in *attend*, why *meet you* becomes *me chew*, etc.

I have dealt at some length with the kinds of resistance-to-learning which occur in an average high-school class; I have discovered that sequence of presentation is extremely important, that sufficient dictation must follow the introduction of new symbols in order to "clinch" their use and sharpen auditory perceptions, and that some students find it much easier to transcribe familiar single words before trying to record sentences or newly encountered words which they cannot spell. I have had a few perfectly normal—even bright—students whom I completely failed to teach phonetics, no matter what method I used or how hard they tried; I don't know why. Finally, whole sentences should be dictated, as well as read from transcription; the difference between the stressed and unstressed ("weak" and "strong") forms of *the*, *a*, *an*, *and*, *that*, etc., must be pointed out, and patient demonstrations must be repeated frequently for phonetically untrained or insensitive "ears." But most high-school, junior-high-school, and even elementary students can learn an accurate and broad phonetic notation. And most of them eventually recognize (and even admit!) its value to them, in and out of language classes.



### Editor Holds Nose

After having listened to a great many senior classes sing at graduation programs (three more last spring), we are still convinced that such a number is entirely out of place at this important event. There never yet was a graduating class that

could sing well enough to justify public presentation. And their songs? Silly, sentimental, amateurish, locally-written trash set to some popular tune just as sewerish. Traditional? Of course! Sensible? Phooey!—Editorial in *School Activities*.

# The "ARMY BRATS":

## *U. S. teen-age ambassadors in Europe*

By

THEODORE CEDERBERG

"Mutilate Munich!"

"Block Berlin!"

"Get Heidelberg's hide!"

"Rinso! Chipso! Hang 'em on the line—

We can beat Bundesrealgymnasium any old time!"

THE VOICE of America most often heard and perhaps as effectively spoken as any today in occupied Europe is a loud, exuberant voice, a strident, insistent chorus of several thousand boys and girls, representative of all the forty-eight states of the nation. No peculiar breed are these "Army brats," as they fondly brand themselves. To overseas special personnel and to dependents' school teachers these boys and girls are no different from the adolescent species to be found in junior and senior high schools in Toledo or in Tampa, in Pocatello or in Pittsburgh.

To be sure, slight variations in this chorus can be noted: Colonel Brock's son, Chuck, riding the *strassenbahn* or strolling in the Prater with Captain Anderson's freshman daughter, Pat, will likely as not serenade his lovely with a few lines from a current hit-parade tune one minute, then drift into a native stein song, and a moment later break into an intimate juvenile conversation in German pig-Latin.

The teen-age voice of America in Europe, as at home, operates on a wave-length that cannot be jammed. And if it does not take the form of excited talk or sentimental song or confident whistling or reminiscent humming or gay-hearted laughter, then there is ample demonstration of uninhibited actions speaking louder than any possible words. The Old World never really got to know America until this modern-day crusade of

the children from the West had come along.

Just listen to their school cheers and yells as team and fans take a cross-continental basketball trip. (There is blood tonight in the eyes of the Vienna Green Devils as they set out to avenge that recent stinging defeat by the Munich Mustangs!) Listen to them sing—or, rather, just try to avoid listening to them give with "She Wore a Yellow Ribbon," as a busload rumbles over ancient cobblestones, to the amazement of natives brought up on Mozart and Beethoven.

Although they have their own accredited schools with American instructors and all the latest "stateside" books and audio-visual equipment, still these junior ambassadors spend most of their time living in a foreign country. The interrelationship between the U. S. teen-agers and their across-the-Atlantic contemporaries during the past six years has probably done much to demonstrate the American way of life naturally and thoroughly to Europe.

In the U. S. Army-sponsored schools and in the indigenous institutions there are frequent visitations of American and European classes in all subjects. Out of school there are AYA and GYA (Austrian and German Youth Association) programs, which include panel radio discussions, dramatic presentations, musical events, athletic contests, canasta parties, picnics, hikes, educational field trips. After visiting in Austrian or German homes, American young people have come to regard *wiener schnitzel* and *gebackene champignons* as tops, gastronomically; and in like manner, a new order of *Deutschers* now have an insatiable yen for double chocolate malts. And while David

Maxfield, of Kansas, masters the Vienna waltz, Hansi Mayerhofer, of Turkenschansgasse, succumbs to square dancing.

Easy, breezy, life-loving, inquisitive, optimistic, critical, self-reliant—Uncle Sam's nephews and nieces, at first blush, shock their Continental cousins. Swinging along in their high-water jeans, their heads sporting fancy silk tophats—souvenirs from some neighboring city's antique shop, these innocents abroad go their adventurous ways, wisecracking in many tongues, to the wonder of all natives, young and old alike. Amazement gradually turns to envy. Former Hitler maidens now weigh the life they knew with this new life, with its give-and-take spirit, its fearlessness of superiors, its limitless ambition. It's a fresh and invigorating breath which young America is blowing across middle Europe.

In Berlin and especially in Vienna, the dependent students have a unique opportunity of extending democratic expression to the utmost, or, rather, should one say, to the "fourth power." For in these two behind-the-iron-curtain outposts, young America is heard by many additional ears. East Berlin youth occasionally march and Austrian Communist boys and girls like to parade periodically, particularly at night with lighted torches. But each year one counts fewer marchers and fewer spectators.

In Vienna, soldiers and civilians from the

Russian, French, and British zones continually meet and witness what must be to all of them a phenomenon—irrepressible American adolescence. Although his circumspect and protocol-minded parents might be apprehensive about sharing a strap in a crowded Vienna streetcar with a red-starred, black-booted soldier, Junior really courts the chance, especially if the Russian carries a machine gun. It's something to write home about, even if it is not exactly a "Third Man" experience.

A group of pretty high-school girls, sweated and bobby-socked and duck-bill bobbed, drinking cokes in the Silver Dollar snack bar, certainly cannot go unnoticed and unadmired when the American driver of a Four-Power patrol jeep brings in his Russian, French, and English M. P. companions each day for coffee, hamburger, and doughnuts. And American teen-agers, spending a Saturday morning at an art museum or sincerely applauding *Tannhäuser* at the Volksoper, surely can't indicate that decadent Yanks get their culture only from juke boxes and comic books.

Walt Whitman a century ago heard America singing, and his faith in democracy became confirmed:

I hear America singing, the varied carols I hear,  
Those of mechanics . . . the carpenter . . . the mason  
. . . the boatman . . . the shoemaker . . . the wood-  
cutter . . . the mother . . .  
Each singing what belongs to her . . .  
The day what belongs to the day—at night, the  
party of young fellows, robust, friendly,  
Singing with open mouths their strong melodious  
songs.

Young America today is even more lustily sending the same grand theme song from the stage of a theater where a great historical drama is being rehearsed. And though the curtain, heavy and forbidding, is down, there nevertheless are many who are listening, backstage, in the wings, and out in front. It's still not too late for the big producers to alter lines or change the ending, deciding that this season, or next, is, after all, no time for tragedy.

#### EDITOR'S NOTE

*Mr. Cederberg has returned from Vienna, Austria, where he spent a year teaching in the American Dependents' High School, and a second year as principal of the school. Several thousand American boys and girls attend such Army-sponsored schools in Europe. He is interested here in their out-of-school gallivanting about—in their impact upon the Europeans, which he says is all to the good. The author is now back at Everett, Wash., Senior High School, where he teaches English and drama.*

# "SNEAK PREVIEWS"

## of Juvenile Classics

By  
JOHN H. WILSON

WHEN I BEGAN practice teaching in the seventh grade fused course in English and social studies at Slauson Junior High at Ann Arbor, Mich., last fall, I decided that one of my objectives would be to introduce my pupils to the greatest possible number of juvenile classics in the short time allotted for literature studies during the busy class hours. It seemed that Mark Twain, Dickens, and Robert Louis Stevenson ought to be given at least an equal chance with the comics at winning the students' interest!

To implement my objective, I needed an effective way of showing the class the potentialities for entertainment that exist in good reading. The number of books we could read in class was limited by the time element involved. After consulting with my critic teacher, Miss Betty Smith, we decided to experiment with a series of film condensations of movies based on literary classics about young boys and girls. Our hypothesis was that "seeing" these classics would widen the class's background and familiarity with the contents of the books and would thus stimulate interest in them.

Working from our hypothesis—or "hunch"—we prepared a list of films to be shown during the first semester. Included in the series were movie condensations of *Alice in Wonderland*, *The Adventures of Huckleberry Finn*, *David Copperfield*, and *Treasure Island*. We agreed to correlate the films with the regular class work as much as we could, although some of the films were shown solely as illustrations of the imaginative adventure to be found in the books from which the movies were made.

We discovered at the end of the semester that our series of "sneak previews" of good books aroused in the students, for the first time in most cases, an awareness of and interest in the books on their school library shelves.

Before showing our first offering, a condensation of the movie made in the early 1930's of Lewis Carroll's *Alice in Wonderland*, I introduced Carroll's work to the students by reading his nonsense poem, "The Jabberwocky" from *Through the Looking Glass* aloud to the class, with the facial grimaces and mock-seriousness befitting the poem. The students then had a good time trying to portray their concepts of what the Jabberwock looks like by drawing pictures of it for a homework assignment. The resulting pictures were composites of every form of bird, reptile, insect, and animal life imaginable. The pictures were mounted in a scrapbook so that the class could compare the different "portraits."

After a short talk about Lewis Carroll, I then showed the movie. The young audience was fascinated as Lewis Carroll's series of fanciful animals and people sprang to life before its eyes. While the Dodo Bird was chatting in his inimitable way with Alice on the screen, I saw Ronnie nudge his neighbor and heard him say, "Why, the Dodo Bird looks something like the picture I drew of the Jabberwock." The class was beginning to see how the movies use imagination to depict characters drawn from a book, just as the class had done with Carroll's Jabberwock.

*The Adventures of Huckleberry Finn* and



*David Copperfield*, the next two films, served as excellent contrasts of the different ways in which children are brought up. The class gained new insight into the effect upon the child of different home environments as they compared the fretful but loving supervision Huck received from the widow with the cruel, harsh treatment David suffered at the hands of his grimly Victorian stepfather, Mr. Murdstone. Dickens' gifts as a creator of human, lovable characters were exhibited in the film's excellently cast roles of Peggotty, Mr. Micawber, Aunt Betsy Trotwood, Mr. Dick, and a host of others.

The students' reactions to *David Copperfield* formed one of the most interesting discussions of the semester as they correlated what they had learned from the movie about child labor and education in the early 1800's with our study of the social problems which developed with the rise of the industrial age. They were eager to discuss the difference between their modern school experiences with David's education, which was made frightening and frustrating by Mr. Murdstone, and were amazed to learn that at one time social and legal conditions permitted many Mr. Murdstones to force their charges to work at starvation wages in factories while they were still small

children. A juvenile classic was "brought home" through the medium of the film in an entertaining and instructive manner.

By the time we were ready to show our last film, the Wallace Berry-Jackie Cooper version of *Treasure Island*, Miss Smith and I knew that the previous three films had "gone over" exceedingly well with the class, as stimulating material which correlated with class discussions and activities. However, as yet, the students hadn't read in class any of the books from which the movies had been made. We were anxious to see if showing a movie before the students actually read the book from which the film was made would add to or subtract from interest in the book as a book.

Accordingly we showed the film in conjunction with our class reading of the Robert Louis Stevenson adventure classic, of which we had copies in a simplified version appropriate for the seventh-grade level. Besides seeing the movie and reading the book, we used the *Treasure Island* theme as the basis for map study, in which the class drew scale-sized maps from Jim Hawkins' description of the map of *Treasure Island* contained in the book; sang in class the pirate chant, "Yo, Ho, Ho, and a bottle of rum!"; heard the records of *Treasure Island* made by Basil Rathbone; and dramatized parts of the book informally during class oral reading. We found that the class enjoyed reading the book all the more for the additional teaching devices used in connection with it. And of these additional devices, the movie was the most successful in stirring the students' interest in the printed page.

Of course, only time will tell if Jeannette and Erma will eventually read *David Copperfield* or if Larry and Bob will enjoy reading Mark Twain's novels as much as they did seeing the movie version of *The Adventures of Huckleberry Finn*. The chances are more than good, though, that none of the students will forget the introduction they received to good books via

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#### EDITOR'S NOTE

*The English teacher who hopes to get today's secondary-school students to read and appreciate a reasonable number of classics had best have a well-stocked bag of tricks. Mr. Wilson explains his "sneak preview" trick. He says it was successful in the case of the book the class read. The plan also had a beyond-the-course objective of softening up the students for some other literary works, which he hopes they will read. The author used his scheme at Slauson Junior High School, in Ann Arbor, Mich., where he is now doing graduate work in the School of Education, University of Michigan.*

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the screen, and Carroll, Twain, Dickens, and Stevenson will never strike them as "boring," "dead" authors when next they meet them in the library, at home, or in future classes.

As for *Treasure Island*, Miss Smith and I asked the class, after it had finished the

book, whether seeing the movie before reading *Treasure Island* spoiled the book for them or had made the reading more interesting. One of the more articulate students expressed the reaction of the whole class to our "sneak preview" when she exclaimed, "Let's read it again!"



## High-School Student Marriages Increasing

Marriages among high-school youth are increasing. Probably three-fourths of the Oregon high schools have one or more married pupils enrolled, and last year one school of approximately 1,200 pupils had 38 married pupils enrolled at one time.

Many of these marriages involve high-school girls and older, out-of-school men. There are a few married high-school couples, but not many. And practically every school enrolls some engaged pupils.

Although some school authorities tend to think of this situation as a "new problem," basically it is not. It is a very old one, only today the circumstances are different. The high schools have always had couples on the verge of marriage. But formerly they left school or were graduated before marriage. Today they marry and continue school.

What problems do these married students present to the schools? How can these problems be resolved? And why are students getting married at such an early age?

To obtain information on these problems, the writer gathered material from Oregon teachers and administrators through discussion and correspondence. The facts uncovered are discussed in this article.

For some of these high-school pupils, marriage is simply a reflection of personal difficulties. The pupils are frequently emotionally immature or disturbed, pregnancy is involved, or they are using marriage as an escape—an escape from poor or broken homes, from discipline or from school. This type of pupil is in need of emotional guidance and adjustment counseling, and such service may prevent many unwise marriages.

What are some of the problems raised for schools as a result of having married pupils in high-school classrooms? Those most commonly mentioned by school authorities indicate some interference with the established routine and program. Married pupils are "irregular in attendance," "ask for special priv-

ileges," "lose interest," "do poor school work," "drop out of school," or are "put out of school."

Some of these problems are inevitable. Married students almost inevitably will need certain schedule rearrangements. Is this "special privilege?" When the needs and circumstances of pupils have changed as much as they do with marriage, is it not time to recognize this and consider some alterations in the school program which might assist them in their adjustments? Are the schools made for the pupils, or the pupils for the school? Administrative problems cannot be disregarded, but administrative regulations should be re-examined and approached from the viewpoint of meeting pupil needs.

The presence of married pupils is sometimes regarded as "an unsavory influence" on the other pupils. The married pupils may talk about the intimate details of their marital life. Yet shouldn't all pupils of high-school age be well enough informed so that they could hear such discussions without being upset by them? The fact that the information provided in these conversations can be regarded as "unsavory" indicates that schools and homes have failed to prepare the young people for the realities of life. The problem would be alleviated if the schools would provide a good program of education for marriage and family life, including attention to sex. . . .

If many of these marriages are the reflection of emotional immaturity, then the high schools need to help pupils develop emotional stability and adjustment through a good counseling program. Development of a realistic work-experience program might help as would a realistic type of student participation in the affairs of the school through effective student-council action.

This whole problem emphasizes a long-standing need for realistic family-life education, both in our schools and in the community.—LESTER A. KIRKEN-DALL in *Oregon Education Journal*.

# MASTER of EDUCATION

## *One day he learned about children*

By NICHOLAS WELLS

LISTEN, GEORGE (said my brother who is now a principal), thirty days will go by and for the rest of your life you'll have moments when you think you've spent a month in a padded cell. But it really isn't a padded cell. It isn't even Milton Berle. It's your first month as a teacher.

Thirty days, George. Sounds like a sentence, doesn't it? And maybe it is. It's the month you know all there is to know about The Child—and forget that what you have to teach are children. It's the month you learn that *frame of reference* and *egocentric predicament* and *recidivist* are not all the words a Master of Education needs to know. (The only word you'll ever get a chance to use is "Quiet!")

You are a lover of Literature, George, and you are amazed that the twelve-year-old mind can fail to comprehend the charm of *The Courtship of Miles Standish*. To the twelve-year-old mind, it's a pretty creaky vehicle, but you are outraged when the seventh-grade scholar responds not at all to the hysterical melancholia of John Alden, pacing up and down by the seaside, overcome by the words of Priscilla, "Why don't you speak for yourself, John?"

So, to help the class get the idea, you pace up and down the classroom, echoing the words of the startled lover.

Welcome, O wind of the East, from  
the caves of the misty Atlantic!  
Blowing o'er fields of dulse, and  
measureless meadows of sea-grass,  
Blowing o'er rocky wastes, and the  
grottoes and gardens of ocean!  
Lay thy cold, moist hand on my burning  
forehead and wrap me

Close in thy garments of mist, to allay  
the fever within me!

Quite unaware of the allergy of the twelve-year-old mind to the sombre side of love, George, you exude tragedy all over the classroom, and lo! you behold your scholars laughing.

*Laughing!*

But you still haven't learned. Under "Composition," for instance, the syllabus stresses Description. So what do you do?

You read description after description from the classics, and you are so carried away by the sonorous rhythm of your own voice that it isn't until a pupil raises his hand and asks whether the children are going to write some of their own that the idea of Pupil Participation strikes you. And even then it doesn't strike you very hard.

"Hang a simple picture or two," says the syllabus. So you hang the pictures. You damn them, even.

You deliver an exordium on The Adjective and an encomium on Vocabulary. The pupils write—and you contemplate with horror the results. For instance:

The blond girl with a cerise dress and an alabaster pocket with concise sleeves and undulating hair and vermillion stockings with ebony shoes hands her snowy hat with a roseate ribbon to her brother with an ashen suit, verdant tie, tessellated socks, and swarthy shoes.

You recover in time to take up Spelling. You take it up so high the children can't even see it. And one morning, after you have spent a mad, mad evening at home correcting a spelling test, you show your colleagues a piece of paper, like this, on

which you've jotted down the various versions you've received of the word *schedule*.

schulde	secegal
secoial	schuchdled
schelude	scedial
schuele	scdulde
schelde	secudalue
sheodgle	schuedual
secudalue	sicudaul
schule	scehule
sucedual	schudel
schuale	schuedle
scheude	schulue
secedgeral	scedail
schudule	

"I've told them," you complain, "how to spell *phrase*, too! A million times, at least. And how do they spell it? *Fraze*, *prash*, *farser*, *phears*, *frache*, *phyrase*, and even *FRIES!*"

You take a deep breath. The words shoot through your teeth like machine-gun shells through a Korean paddy. "When I was a pupil, pupils went to schools to study!"

Nobody laughs. They are far too kind.

"These youngsters," you lament, "can't spell an ordinary word like *stationery*. They can't distinguish *colonnade* from *colonial*! They can't diagram an adjectival complement!"

Well, George. So what?

So you ask a youngster what's the difference between a *predicate nominative* and a *substantive clause used as a subject*—and you think the poor kid's being fresh when he sympathetically inquires, "That's what I say, Teacher. What's the difference? Who cares!"

You brood about another thing.

"These children," you mutter, walking home from school, "have no fear of me. They don't respect me at all. They treat me like a father or something!"

Whenever you refuse a girl permission to chat with a neighbor during a study period, her response isn't always what you expect. What you expect is a demure silence. What you get is, "Oh, I think you're mean!" Or "Aren't you terrible!"

For awhile you try to sustain your sangfroid by blaming the giddy sex. "They're the type," you say very nastily to your compatriots in the lunch room, "who will grow up to say 'comfy' and 'hanky.'"

The only flaw in that is the boys, alas, are just as bad.

"Oh, I know Fred does his homework," one of Fred's pals assures you when you attribute Fred's erroneous response to a lack of study. "I *know* he does his homework—because I copy it!"

Going into October, George, your class is still struggling with Diagraphs and Cognate Aspirates. Then, shortly after Columbus Day, the math teacher next door, a little normal-school graduate, a fluffy blonde too beautiful to have brains, decides to show you a letter.

It's a letter from a former pupil of yours, transferred late in September from your room to a TB sanatorium.

You read the letter.

I suppose it's funny for me to be writing to you instead of my homeroom teacher but he does not like me I think. I'm sorry I never did my homework for him but I did not understand it. I never could diagram a sentence or parse a conjunction and I used to think of asking him how to do it but he does not like to answer questions. Sometimes he is a very nice teacher but when he starts to talk about SYNTAX and TAUTOLOGY and SEMANTICS and METONYMY and GERUNDS and ORTHOGRAPHY and SYNECDOCHE and stuff like that I could jump out the window. Why does he call it English when it's so full of foreign words?

(I couldn't remember how to spell those words even, only I have written them down in the back

#### EDITOR'S NOTE

All we can say is that George's brother was lucky to learn what he did after only thirty days of teaching. Often it takes a beginning teacher much longer. "Longer" can mean any length of time up to a lifetime—and in situations like this that's what it sometimes means. Mr. Wells teaches in Lynn, Mass., and edits the superintendent's news letter.

of my autograph book, and one day I almost asked him to sign it but I know he thinks an autograph book is silly.)

Yet one time he must have forgot he was a teacher and I have always remembered he was so nice at the Harvest Dance because he didn't dance just with the pretty girls. I have never forgot that once he danced with me.

I have T.B. and things don't look so good, I guess. I guess I won't be seeing you again and I have written this letter because I wish you would say good-bye to the boys and girls for me and I wish you would say good-bye for me to my home-room teacher and tell him I am sorry I never did my homework but I did not understand it and I will never forget that once he danced with me.

It isn't what you'd call a well-written

letter, is it, George? But that isn't why the first time I read it my throat was dry and my eyes weren't and I kept thinking of a jingle I used to chant with the kids a long, long time ago.

*Go to school! Go to school!  
Tell the teacher—he's a fool!*

That's how it was with me, George. That's how it came about that on my thirty-first day at the head of a classroom, I stopped being a Master of Education and became a teacher, instead. You know what I mean, George. I began teaching the class—instead of the classics!



## Use County Deed Registry

Many resources for the teaching of history and civics are often overlooked even by the most enthusiastic and conscientious of teachers. The county registry of deeds is such a resource for social-studies classes.

The average citizen's impression of a registry of deeds is that of a place restricted to lawyers who trace deeds at the time of the transfer of property. The idea of checking on a neighbor's deed or the record of a neighbor's mortgage or attachment seems to the citizen to be an unwarranted searching for skeletons in his neighbor's closet. It never occurs to him that the registry, a county institution for which he pays taxes, is not only a safe depository

for copies of deeds, and hence an institution to safeguard the public welfare, but also a public library to which he has access without restriction. The average registry is even a valuable source of materials for anyone who wishes to do research work in the local history of the community in which the registry is located.

... This procedure can be adapted for use in any college or for use by senior-high-school students of American history. Since customs and laws do vary somewhat from state to state, local regulations should be checked and the assignment adjusted accordingly.—EDNA M. MCGLYNN in *Social Education*.

## Farragut Students Write Own Civics Texts

The classes of Morris Stevenson, civics teacher at Farragut High School in Chicago, are writing their own textbooks and enjoying it.

Mr. Stevenson, who has taught for 25 years, decided that civics texts were always out of date before schools got them. When complaints to the publishers' representatives failed to help, he decided to do something about it himself.

The civics classes finally worked out their own system. The Constitution is their basic text. After each section is studied, students write their interpretation of it. The papers are read to the students, who then select the best paper from each class. A committee then combines the best features of the several papers chosen.

Students whose papers were not used for the notebook are chosen to cut the stencils, run the mimeograph, and print the covers. The divided cost of the paper, stencils, and covers usually runs about 40 cents per pupil.

One book is done each semester—one on the constitution of Illinois in the fall and one on the Constitution of the United States in the second semester.

When the students contribute the material and the work necessary to make these notebooks, they usually take a decided interest in the subject matter. And there is a lot of cooperation being learned along with civics at Farragut High.—*Illinois Education*.



# THE HAPPIER PHRASE

## *Projects on Soft Answers*

By RICHARD C. JOHNSON

**T**ELL HIM off!"  
"Speak up! You're just as good as he is!"

"This is a free country. Demand your rights!"

Thus, armed with verbal brass knuckles, do we enter the fray—in pursuit of happiness. But happiness has little to do with fighting, and those who seek this elusive state with much wailing and gnashing of teeth seem never to arrive.

Well, what can we do about it? A group of graduate students, giving thought to the state of the nation, decided that the teachers of English in our public schools can make an important contribution through a positive approach to vocabulary development.

Certainly the fellow with a chip on his shoulder is not blind to the existence of happier phrases, but somewhere he has learned to take a dim view of their effectiveness—or, to state the case more positively, perhaps he needs to widen his understanding and appreciation of the power of words.

Here, then, is a starting point for a class project. All members of the group will readily agree that happy situations are those in which we are treated with friendliness and respect. That is why we go about asserting our American heritage of equality and demanding our "rights." The class will agree, too, that demands invite argument and seldom evoke a happy response. Some discussion may develop around the manner in which men and nations ignore this obvious truth.

"How to be easy to be good to" is our goal—and may well be the title of our

project. To begin, let the class think of imaginary situations calling for the use of language and consider the responses to be expected from various verbal approaches. These may be exchanged to determine individual reaction or gathered by a class member who will serve as editor of the situation list. The final compilation may then be duplicated and distributed in class for completion and discussion. It is not difficult to imagine a variety of answers and a lively class response to situations such as these:

*Situation:* A boy has spilled a "coke" on a girl's new dress.

The boy says, "I'm terribly sorry. Here's my handkerchief."

or, "I didn't mean to do that. It will wash out all right, won't it?"

or, "....."

The girl says, "Think nothing of it. I'm sure it will wash right out."

or, "You clumsy idiot! Why don't you watch what you're doing?"

or, "....."

*Situation:* You have misplaced a book you borrowed from a friend.

You say, "I can't find your book anywhere, but you probably wouldn't want to read it again anyway, would you?"

or, "I can't find the book I borrowed, but I'll replace it by tomorrow if you don't need it before then."

or, "....."

The friend says, "You might try to be more careful with other people's property."

or, "That's all right. I'm sure you'll come across it before I need it."

or, "....."

*Situation:* You have tipped a glass of milk on the tablecloth.

You say, "I'm sorry, Mother. Accidents will happen, I guess."

or, "Oops! Clumsy, wasn't I?"

or, "....."

Mother says, "That doesn't matter. I know you didn't do it on purpose."

or, "Can't you be more careful? It just means more work for me."

or, "....."

Such a project as this may well be expanded to include an investigation of actual life situations which developed happily because someone said the right thing. Reports on these investigations assume the proportion of "compositions" without carrying the unpleasant label. One example, more brief than many we encountered, will serve to illustrate:

Mr. Duff managed a small business. He had recently hired an inexperienced girl to replace a very efficient bookkeeper. The new girl was painfully conscious of her de-

ficiencies. She tried hard and would in time learn to be efficient, but one day she was very crestfallen because she had made a mistake. If you were Mr. Duff, what would you have said?

(a) "We all make mistakes."

(b) "It wasn't very serious this time. Just be more careful in the future."

(c) "I'm afraid you will have to learn not to make mistakes."

Mr. Duff handled the situation cleverly. He gave the new girl courage: "You know, every day I used to bet the other girl a malted milk that I could find a mistake in her work when she first came." He smiled in remembrance. "I got a free malted milk every day. It was pretty hard to give them up after a couple months."

We are now well equipped to examine the conflict situations to be found in literature and evaluate the possibility for happiness as reflected in the language used by each character. "Would he be easy to be good to?" we may ask, and let the discussion proceed from there.

Through this kind of background there should develop a wholesome *interest* in words. Vocabulary, being associated with our basic desire for a happy life, is *important*. When this fact has been accepted, the teacher has a real springboard from which to launch projects in the development of word power.

The world of advertising offers an almost inexhaustible supply of positive phrases. Why, we ask, should "tall and tinkling" sell more iced tea than "cold and wet"? Someone may note that words have "sense appeal" or that they take on meaning in terms of our past experiences. "They have a flavor all their own," someone else observes and suggests that the class watch in its reading for "salty sentences."

The reading of poetry becomes fun as we begin tasting the "flavor" of words. And having tasted, we may also wish to serve—writing poetry, or perhaps just trying to find the *best* words to describe the

#### EDITOR'S NOTE

*This school year in several Illinois high schools, English teachers will give their students projects on "positive word power"—meaning how to speak decently to others when little difficulties arise. If you recall what happens when two motorists bump fenders, or when two housewives think they are next at the meat counter, you can hardly doubt that such projects constitute worthy use of English-class time. The idea was developed by a committee of teachers in a class of Dr. Helen Rand Miller's at Northern Illinois State Teachers College the past summer. Mr. Johnson, who reports for the committee, teaches English at Barrington, Ill., Consolidated High School.*

way we feel about our own home town.

Whatever projects evolve, we are far removed from dictionary drill on words at the end of the chapter or making lists of words we do *not* understand. Noting the effective use of words in context may bring

the dictionary into use—but we'll be looking up words we *like* and want to know better.

Thus do we build—not only for a better vocabulary, but for a happier frame of mind.

♦

## \* \* *Tricks of the Trade* \* \*

By TED GORDON

**CHARTS BY PROJECTION** — Make charts by placing pictures in an opaque projector. Project on chart cloth. Trace outline with hard pencil, then work over with India ink and colored pencils. Easy and fun.—*H. J. Benson, Los Angeles, Cal.*

**TROJAN HORSE BLACKBOARD**—A revolving blackboard is the answer to many problems. It can present different information with no loss of attention. This board makes it easy to give different tests to successive classes, etc. I personally use it for a four-minute test at the beginning of each period.—*Homer L. Hendricks, Maywood, Cal.*

**WANTED IN SURGERY** — Conduct composition clinics. Have patients operate on one another's papers. Provide "doctors" with uniform marking symbols.—*Arnold L. Lazarus, Santa Monica, Cal., High School.*

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**EDITOR'S NOTE:** *Readers are invited to submit aids and devices which may be of help to others. Please try to limit contributions to 50 words or fewer—the briefer the better. Original ideas are preferred; if an item is not original, be sure to give your source. This publication reserves all rights to material submitted, and no items will be returned. Address contributions to THE CLEARING HOUSE. Dr. Gordon teaches in East Los Angeles Junior College, Los Angeles, Cal.*

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**LIBRARY ORIENTATION**—Teaching the use of the library card catalog may be simplified and made clearer by projecting actual cards, taken from the school catalog, on a screen. Any type of opaque projection may be used. The follow-through from the card to the book or the shelf is complete if this method is used. If possible, of course, the class should be taught in the library.—*Edward W. Savery, Friends School, Wilmington, Del.*

**ROOM HANDBOOK**—With my seventh-grade group this year we tried an interesting method of getting acquainted with one another early in the year. We printed our own room handbook. A handbook committee assembled the information (class motto, officers, school personnel, subject schedule, names and addresses of class members, birthdays, etc.) and I ran off on the mimeograph the copies of the 3 x 5 ten-page booklet. It was a big success.—*Robert Wayne, Herbert C. Hoover School, Merced, Cal.*

**SHOWER US**—We just can't think ourselves but we're sure our readers will be able to send in suggestions for school use of old shower curtains.

**GUM NOW**—If you have stepped into some chewing gum, hold a lighted match to it and it will come off clean without an odor.—*Western Family.*

# ART WORK *for the* emotionally disturbed pupil

By  
PEARL BERKOWITZ and ESTHER ROTHMAN

A PROGRAM OF art education properly conceived is one in which the natural artistic impulses of children are adequately recognized and the school becomes the creative agent for the will of the child to be artistically expressive.

A study of the teaching methods prevalent today shows that most teachers have a preference for the doctrine of self-expression. Placing a sheet of paper before a child and asking him to draw has many psychological values. It permits him free projection of his own emotions without fear of criticism. The shy child is given the opportunity to pour out his fears and tensions; the aggressive child has the chance to express his antagonisms and hostilities.

This kind of teaching, however, although suited to the great majority, is not the panacea for all children. Can one assist the child of, say, 10 to 18 years old who is so constricted that a plain sheet of paper placed before him becomes a threat to his security? He cannot draw because he is too inhibited to draw. He will not draw because he fears ridicule. Is this child to be considered "unartistic" and a teaching failure, or can he be helped to attain a form of free artistic expression? The program for him is not an ultimate art program devoted to the growth of art appreciation and development, but rather it is a program geared to meet the needs of the maladjusted child. It is a program of motivation to art learning.

Drawing is an expression of an emotion. The young child who draws is convinced of the reality of his pictures, for he draws only for himself. For this reason his art

experiences are emotionally satisfying to him. The young child draws, and although the pictorial representation may be indefinable to others, it has meaning and validity for him. The older he grows, however, the more he meets with technical criticism, for adult pressures are put upon him. His emotional satisfaction, therefore, begins to decrease as he accepts adult censorship. Not only does he fail to measure up to the standards set forth by adults, but he also fails to achieve a pictorial representation which bears resemblance to the mental image he had developed.

The well-adjusted child is able in the course of development to recognize this failure and work on his successes, making art an emotionally satisfying stimulus. The maladjusted child, however, who is not natively artistic, strives for a creativity that must conform to technical standards. With the failure to reconcile his achievement with the standards he has set up, the "artist" in this child dies. He has come to a form of maturity which binds him to accepted criteria which he cannot hope to meet.

The maladjusted child is not easily adaptable. This is one of the signs of his maladjustment. He is rooted in his past and fears to experience the present. He has difficulty in ending any phase of living and clings to an anchorage of immaturity. The teacher must meet him on this basis and recognize that he cannot be made to conform to new situations. This basic factor, this rigidity of behavior, is manifested in his creative work. He cannot be made to be expressively free, for he cannot experience situations freely. He cannot express

what he does not feel, for the origin of creative work lies in the formation of visual perceptions experienced and expressed by the person himself. In order to be led into creativity, then, he must first succeed at his own emotional level.

If that level is one of immaturity, he must be met on those terms, even in junior or senior high school. A sheet of paper on which he is to draw is an immeasurable obstacle to him. He fears his own artistic expressions as he fears his own emotions. He is holding rigidly on to a reality that must be defined for him. A teacher who is too permissive throws the responsibility of behavior upon the child who is not yet ready to control himself within the confines of that permissibility. In art, the child cannot be told merely "to draw"—for his needs demand that some restrictions be put upon him. Restrictions represent security and set the limits of a controlled environment which he desperately needs. In addition to fearing his own emotions, the disturbed child equally fears failure. To fail means a loss of prestige and ridicule, for he has not learned that failure is a part of learning. The maladjusted child must succeed if he is to be led into creativity.

Tracing meets both needs of the maladjusted child. He can partake of an artistic experience without releasing his own emotions, and he can succeed very readily, for tracing is a simple task. It is not surprising to note that many maladjusted children are so constricted that they fear even tracing, and the prospect of failure will halt progress at the tiniest slip of the pencil. The child has constantly to be given great support. Many tracings will be done before he is ready for the next step, and during this period there may be even greater fear lest something or someone spoil the tracing that has already been accomplished. These children often ask others to color or paint their pictures, for they do not trust themselves to color successfully. Eventually, however, if enough tracings have been successfully com-

pleted, the child will feel the need to finish the picture and will usually do so with slight encouragement.

Copying is the next developmental phase. A picture which the child has admired, whether drawn by another, cut from a magazine, or seen in an art book, is placed before him. He is asked to copy it—certainly now he is no longer afraid of an empty sheet of paper before him. It is an entirely new situation for him, but if his initial success in tracing has been strong enough, there will be a smooth transition.

Copying a picture includes many things. It may mean actual pictorial representation, or it may mean a similarity in content to the original, with some creative changes. The child may visualize and reorganize to suit his own needs. Copying also may mean cutting out different parts of a picture or photograph and remounting it on another piece of paper. In this way he always visualizes and reorganizes, sometimes changing the context of the picture greatly, at other times reproducing it faithfully. Copying pictures is not only done through the medium of pencil or charcoal, but also through cutting and pasting. An individual child may do all these things, or perhaps

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#### EDITOR'S NOTE

*Mrs. Berkowitz and Mrs. Rothman are both teachers in Public School 618, which is for children who are patients in Bellevue Psychiatric Hospital in New York City. They have found that many children "freeze up" when they are confronted with a blank piece of drawing paper, and can't even make a beginning. The authors explain the methods they have developed for inducing such children to create art work. And they have found that these methods work equally well with children of elementary-school age and of high-school age—whether they are psychiatric cases or are merely pupils with emotional difficulties, such as are to be found in almost any school.*

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cling to one phase of copying, dependent upon his own personality and the needs of the moment. This period of development cannot be hurried. The child has to be satiated with it, be secure in it, before the final stage of art development can be approached.

The last stage is the period of real creativity. The child is asked to "draw something out of his own head"—as he frequently puts it. At this stage, true creativity is realized and the true meaning of art education commences for the maladjusted child. Art now becomes perceptive and expressive. The child can now achieve what other children at his age level achieve. He can now get along in the classroom without fear of failure or fear of his own emotional expression. The ramifications of his success are many. The status he has achieved in one area in school may now be carried to other areas. Often he begins to make a better adjustment to the entire school.

Needless to say, progress is not always smooth nor consecutive. There are periods

of retrogressions and apparent failures which have to be overcome. The child who is at the copying stage may suddenly revert to the tracing stage. When the particular crisis is passed and the child need no longer cling to the stereotype of the tracing, he will again proceed to copying. The teacher must understand this behavior and help him to meet his emotional needs as well as his artistic ones.

In conclusion, it must be stated that this principle of tracing and copying is a valid psychological one. It recognizes that constricted children who are fearful of themselves as well as of failure will not produce freely until they are successful. Continued success based upon experiences which are initially unemotional will eventually lead to free artistic expression of great emotional content. Tracing and copying then is not based upon the old pedagogical principles of demanding that children imitate adult art, but upon the new psychological principles of evaluating children and releasing them from their fears and tensions.



## Students Help in School Administration

Unique among the forces that cause the wheels to turn in the operation of Hampton High School is the organization of the student assistants, a group of girls serving as administrative helpers in the school offices and elsewhere.

Under the direction of Mrs. Harold Ruggles, dean of girls, the student assistants serve as helpers in the main office of Principal H. Wilson Thorpe, Assistant Principal Edward C. Grimmer, Mrs. Ruggles, Director of Instruction Roderick J. Britton, Guidance Committee Chairman Peggy Penniwell, the library, and the vocational-education office.

The organization is open to junior- or senior-class girls. However, the qualifications for membership are high.

The girls must have high scholastic citizenship records, must be neat, courteous, dependable, with regular daily attendance, and generally interested in the betterment of the school.

Each student assistant gives up one period a day to serve in one of the offices or library and perform

innumerable duties. The organization carries out an orientation program throughout the year for new girls coming into school after the term has begun. Just now the Student Assistant Bulletin Board has a section on "New Girls in Our School," with typed interviews and pictures of the girls. There is also a section on the bulletin board given to "News of Our Girls," with clippings from college newspapers or local papers.

Cooperating with the Program Committee, these girl student assistants are responsible for one or two assemblies a year, as well as special girls' assemblies from time to time. Their entertaining programs emphasize personality, health, and character development, usually with a follow-up. For instance, when posture was the theme, the student assistants acted as spotters in the halls, complimenting the girls with good postures and later posting pictures of these girls on the bulletin board. —*The Daily Press* of Newport News as quoted in *Virginia Journal of Education*.

# SOCIO-DRAMAS: *an aid* in classroom DISCIPLINE

By MORTON J. SOBEL

**D**ISCIPLINE PROBLEMS solve themselves? The average teacher's immediate verdict ranges from one of incredibility to one of impossibility, particularly when it comes to those impossible adolescent "smart alecks." Yet, with a surprising degree of facility, strides can be made in the direction of solving those nagging, irritating problems with which the teacher must live every day.

A basic assumption must be that discipline, to be successful, must be self-discipline and control must be exercised from within the child, with only motivation and guidance coming from an over-seeing adult. This becomes so much of a cliché that implementation seems impossible. However, there are available various techniques which have proved extremely valuable in achieving such an aim.

One of these is the socio-drama, sometimes known as role-playing. An easy method to use, it produces enough results to make any bag of tricks inadequate without it. Role-playing can be used in any class with any subject being taught and, in combination with short and pointed discussion periods, it proves of great value in the solution of discipline problems and in providing living situations in which children can express themselves. This is a report of one situation in which the technique proved valuable.

*The Background.* The school in which the project took place was situated in a lower socio-economic area of a large city, and the children often exhibited many of the behavior mechanisms mentioned by Rath and his associates as typifying frus-

trated emotional needs—aggressiveness, submissiveness, isolation and rejection, and psychosomatic illnesses. Gangs were a common phenomenon of the neighborhood, fights were numerous, many cases existed of broken homes and runnings-away from home. Scholarship was low. Prejudicial statements toward minority groups were acceptable behavior, although personal contact was practically nil, there being no Negroes in the area—only one Hindu and a few Oriental families who were largely unaccepted by the bulk of the Southern white residents and children.

Police and attendance officers were kept very busy tracking down delinquents and truants—and numerous social agencies were constantly active in ministering to the needs of both parents and children. All in all, the situation offered fertile ground for guidance and counselling work.

The teaching staff, to a great extent, mirrored the attitudes and prejudices of the area, and few had taken advantage of opportunities to learn newer concepts of education. As a consequence of this failure to perform in-service training, the atmosphere of the building tended to be one of authoritarianism and compulsion. Teacher resentments toward one another and the administration were readily apparent, and cliques and groups resulted. The principal, relatively new to the building, had some difficulty in establishing rapport, particularly with the older teachers. But she had not given up her attempts to promote a democratic system despite the obvious handicaps.

*The Project.* Two 8-B classes which par-

ticipated in the project were what are often called "average"—whatever that may be. Sociograms indicated a number of small groups relatively unrelated to the rest of the class, but very cohesive unto themselves. Perhaps a fourth of each class were either isolated or rejected. There were a number of over-age boys intent on proving they were already men, despite the obvious disadvantage of being only fourteen to sixteen years of age. Boy-girl relationships were on a very materialistic basis, and there were many indications that behavior outside of school was not exactly childlike.

The leader of the most notorious boys' gang in the area was in one class, and his attitude toward anything that went on in the class was pretty readily accepted by the rest of the class. His control of the class by word, look, or action, though not overt, was a potent factor. Another smaller group consisted of smaller boys who aped the big fellows and practiced a good deal of clowning and silliness, besides. Most of the girls followed the lead of the big boys, although one group was slightly less wild, noisy, and concerned with its own looks.

For the first two weeks of the semester, the classes were practically uncontrollable. They used all the tricks they knew to give their new teacher a trying-out period—through which it seemed almost impossible for the teacher to live. Constant appeals to reason, threats, trips to the school office, individual counselling sessions—all seemed to no avail. On one morning, however, the class entered and displayed none of the usual symptoms, seeming intent on some serious problem common to them all.

After a few minutes in which the teacher's attempt at settling them down proved futile, the leader of the big boys asked what one could do in a situation in which one had been called a Communist. Since there was no obvious answer to the question, the teacher sought further details.

Another teacher, on the preceding afternoon, had become so enraged at the be-

havior of the class that she had given them a long lecture in which she stated that their anarchistic ways indicated that they must come from homes peopled by Reds. The children seemed more enraged at having their parents so labelled than at the personal slight involved.

Although flattered at the trust placed in him by pupils new to him, the teacher felt that factors of ethics and inter-staff relationships prevented him from offering any course of action, even had he known of one. It was also apparent that the aimless discussion by the class was accomplishing nothing of value, so he suggested that they conduct a socio-drama reenacting the situation to see what had brought it on and what could be done about it. He explained that one child would act as the teacher and he would cue others to play various members of the group. After rather cautious acceptance, volunteers for the roles were found. The "teacher" proved difficult, but the role was finally filled. Each child played another child in the class who exhibited rather unacceptable behavior and who was still able to take a certain amount of embarrassment or humiliation.

The scene started from the beginning of the period, not from the start of the lecture, as the class would have preferred. The first performance was unbelievably bad, because of self-consciousness and an unwillingness to portray what had actually happened. However, when it was over the audience guessed the names of those who had been portrayed and much hilarity resulted from that. The teacher then suggested that the scene be done over and done properly this time. At this point, all agreed that nothing said in the class was to be repeated out of class by either teacher or children.

After the second portrayal, a blackboard was ruled off into vertical columns and the first column was labelled "Conflicts." All the possible points of conflict were listed, and the response was surprisingly honest, with the blame being placed on the class

in many of the cases. The next columns were devoted to characterizations of the individual members of the skit. In general, one-word labels were used—silly, noisy, gum-chewer, restless, and the like.

The final column was devoted to solutions which might be applied to the problem, and after this was accomplished, the scene was again reenacted with the solution the class thought most feasible. While the class was discussing the defects, time ran out and the discussion was postponed until the next day.

Although this did not prove satisfactory, enough interest had been generated that the teacher's suggestion that the same technique be applied to other problems was readily accepted. He pointed out that he did not really know what problems bothered the pupils the most, so it was agreed that each member would turn in one or more unsigned slips of paper listing the most serious problems each had to face.

The list of problems turned in covered a wide range of interests and posed a real problem of consolidation into usable units. Among the topics covered during the semester were: dating and boy-girl relationships; shyness; relationships with adults and parents and younger and older siblings; limitations of age, physical size, and the like on various activities, household problems and facilities—telephone, bathroom, television, cosmetics, health; economic security and working; money and allowances; how late one ought to stay out evenings; manners; introductions; accepting and giving dance invitations; baby-sitting; getting a girl or boy friend; and how to disagree and see the other fellow's point of view at the same time.

On one occasion, the question of prejudice and discrimination came up and some time was spent on it. Several recordings from the Institute for Democratic Education were played and discussed, and this led to a corollary unit on this whole general topic. At another time, two movies on man-

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#### EDITOR'S NOTE

*Mr. Sobel found himself dealing with some classes in which discipline problems were rather frequent. He began using socio-dramas as a disciplinary device, and found them so effective that he has continued to rely upon them when things get a bit out of hand. Here he presents one of his socio-dramas, and tells what it accomplished. He teaches in the Harding School, Detroit, Mich.*

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ners were shown and discussed during the appropriate time. But, on the whole, the basic unit of the socio-drama and the ensuing discussion remained the main teaching device.

One interesting offshoot of the entire project was the fact that the boys and girls came to recognize that they could not come up with all the answers to any problem or problems, nor could the teacher. Consequently, they came to recognize the place of authority in the whole picture, and references to various readings and articles became a part of every day's work. They began bringing in cartoons, articles, and writings which had direct connection with their problems, and these were made available to all through a bulletin board and scrapbook.

They seemed concerned with why they acted the way they did, and gradually accepted the thesis of the teacher that behavior is caused and not inherited. When the demand for some collected writings came, there really was no reasonably complete textbook on human relations available. Edmund Bullis' *Human Relations in the Classroom* was introduced and used for that semester and the one following, but the need for a book or even a pamphlet covering broader phases of educational psychology and, perhaps more important, basic principles of educational sociology, was pointed up as an acute and unfulfilled need.

*Evaluation.* Although not specifically de-

signed as a means of improving discipline, the most obvious result of the project lay in that direction. There was much less noisy, raucous, and aggressive conduct. Although there was not too much carry-over into other classrooms, other teachers noticed some change and asked for the magic formula, which was readily given. It became possible to carry on other units of work with a minimum of attention to discipline.

Many of the pupils developed an introspective point of view toward themselves and their behavior, as evidenced by the remarks they wrote on sheets of paper handed in after each session. This proved to be a rather valuable technique for some of the non-verbal children participating in the project. Some of the questions raised were of such a personal nature that personal counselling sessions became necessary after class. One factor which was of value in these sessions was the fact that children participating in the socio-dramas often portrayed parental behavior. This helped to clarify behavior and backgrounds for them.

The teacher felt that better rapport developed between him and the class, as evidenced by more ready acceptance of his ideas and suggestions in fields totally unrelated to the project. There seemed to be fewer fights and gang wars than previously, although no actual count was kept of such matters.

A second sociogram revealed fewer rejects and isolates than previously. One reason for this might be the fact that children in the groups discovered a commonness of experience with others. This came up time and time again in the discussions. It seems likely that more openmindedness developed from this discovery, too, as the pupils seemed more willing to accept another's point of view than previously. There were

even some expressions of opinion that certain members of minority groups might not be so bad, even as neighbors.

Perhaps the most satisfactory change, from the teacher's point of view, came in individual members of the classes. Ray, the leader of the most obstreperous group, began shushing others during many of the class sessions, rather than egging them on to worse conduct. Jimmy, the smallest member of the classes, became quite reasonable in his conduct and far more willing to do constructive work. Peter, the boy with the chip always on his shoulder, made the greatest change, becoming almost a model student. Albert, the non-conformist, did a good deal of constructive work on the Christmas play, and many others in the groups showed similar changes, to a greater or lesser degree. Although no attempt was made to change the sociogram groupings, some did occur. Actually, what seemed to happen was that the groups became instruments for change in individuals.

While much of this evaluation is somewhat unscientific in nature and based on personal observation, the results are the proof of the pudding. Improvement was made, although the degree or amount is more difficult to determine than the fact that improvement did occur.

The use of any technique does not guarantee miracles, perhaps not even success. As children vary, so do parents, teachers, situations, schools, and all the other factors which make up educational pictures. One method has worked fairly well in one situation. It has not worked perfectly there and might not somewhere else. When, how, and whether to use it must be decided by the person seeking assistance, but one more technique is available for use by the teacher of children.



Education has made possible America's success in two world wars. Know-how to produce, to invent, is based upon achievements in education. Our war potential is based upon the effectiveness of education in the United States. Education is a force!—R. L. HUNT in *Phi Delta Kappan*.



# DAVID and his written-symbol GOLIATH

By  
VICTORIA PENNINGTON

WHEN THE BELL rings at five minutes of four and the junior-high pupils come pouring out of their classrooms, I recognize David among the boisterous, energetic group. He is a fine-looking boy, his clothing is carefully clean, his hair short and bristly, and his brown eyes light up with friendly recognition when he sees me.

From his record I know that he is fifteen years old, two years beyond most of the seventh-grade pupils in chronological age, but because he compares favorably with his classmates in height and weight, he does not appear older. He is friendly and likeable and I see him thump the girl in the green coat on the back, quickly side-stepping her outthrust hand, and there ensues the usual teen-age chase, the girl in the green coat finally landing a good one in the middle of David's faded plaid shirt. She goes off laughing, chattering to her girl friends, and David stops abruptly to talk to some of the boys.

David's strong big hands hold his blue school notebook, which is covered with doodling, and with it is the ever-present, dog-eared, much handled, seventh-grade geography book. They seem to be a part of David, for every time I see him he has the notebook and the geography book with him. He carefully puts them on the table, and after our reading hour is up, he methodically places the remnants of the geography book on top of the blue notebook, and carries them away under his arm.

One time he forgot them, and I sought him out in his classroom and gave them to him. He smiled and said a most charming,

"W'y, thank you very much!" as if I had returned his most cherished possessions. The irony of it is he can't read a sentence in that book.

David was one of four boys referred to me for individual instruction in reading. He had transferred to our school from a small-town school within the state, and his records showed that he had attended other schools in his early school years. He asked to enroll here as a special student with the privilege of attending classes, with it understood that because of his reading handicap he would not be able to do the regular academic work.

His health record showed no deficiencies in vision or hearing, and his general physical condition was good. Since he could not read enough to score on even the simplest test involving reading, he had been given the Wechsler-Bellevue non-verbal mental-ability test by a competent psychologist, who placed his I.Q. at approximately 75.

Yet when you became acquainted with David, and had won his confidence, you found yourself speculating on how much of his ability had been lost in the mechanics of administering the test. You found yourself talking to him as you would to any other seventh-grade boy who had a fine sense of humor, who was idealistic, and who was very sensitive to the world about him. David did not *look* as though he had a subnormal I.Q. In fact, his classroom situation probably would have been happier if he had looked the part. Many a teacher found herself telling him to get his book open and start studying, just because, mixed

in with other boys and girls, he *looked* intelligent enough to do it. And the way he had of explaining that he could not read was a bit precocious, and aggravated the situation even more, for he *talked* as though he were intelligent enough, too.

It made the teachers purse their lips and fold their arms and feel thwarted. Needless to say this generally led to words, and David held his own, and the teachers held their own, and David ended up in the principal's office with nothing to do but wait and think and brood. Or sometimes there was a page out of his geography book to copy.

"You can *copy*!" stormed the exasperated teacher. "Now you copy this and encircle all the words you don't know! And you get this done before the bus leaves or YOU'LL WALK HOME!"

And sullenly David would begin the long laborious process of copying meaningless symbols down on his paper, almost letter by letter, carefully encircling most of them.

"And even after I got it all done," David once remarked bitterly, "she wouldn't give me a grade, because no matter how hard I tried it was never good enough. Even my very best! She said so!"

Then when it was bus time, the teacher, feeling some better for having been obeyed, would read the page aloud to him and demand, "Now do you understand what it means?"

But David by this time had no stomach for geographic understanding.

At our first meeting David presented his pale, vulnerable face at my door, ran a hand through his hair—dampened in the boys' room in honor of the occasion—looked at his watch, as if to force the hour on its way, and then stood waiting.

"Come in, David. The other boys have been looking at these books. Maybe you can find one here that you like!"

David sat down wearily and pushed aside the books before him with a gesture of contempt I was to see him use innumerable times as we worked together.

"I don't like to read any books!" he muttered. "I don't know how to read!"

I didn't believe him, for I had never met a David before. I picked up a popular book of jingles and rhymes and remarked about the illustrations.

"What about this one?" I pointed to a vividly illustrated jingle. I read it aloud:

I eat my peas with honey,  
I've done it all my life.  
It makes the peas taste funny  
But it keeps them on my knife!

The illustration showed most of the action of the jingle and I asked David to look at the peas stuck on the knife dripping with honey. He didn't smile, he just waited.

Then I asked David to read. In a slow, monotonous, very hesitant voice, he began, making no effort to hold the book. Like a person groping in the dark he read, seemingly not knowing what pitfall the next word would bring. He needed constant encouragement and continual prompting. He was able to stumble slowly through the material, but in the doing he changed completely. His head hung down, his speech was inarticulate, and everything about him spoke of defeat.

Even though I praised him for his effort, he muttered, "Never have been able to read, and I'm going to quit school when I'm sixteen, if my folks will let me!"

I assured David that tomorrow he would probably be able to read the jingle through without any trouble, but David replied bitterly, "Kid stuff! Any kindergarten kid could do it. Besides, I won't remember it!"

I offered to read a story to David, and he consented, not unpleasantly. At first he listened passively, and then his interest was won. It was evident that he craved literature, and in subsequent meetings he would always ask, "Have we got time for you to read some more?"

At the fourth meeting he brought a book of adventure stories in a sixth-grade reading text, and asked me to read a story about the Old West. I read the story gladly, and after

it was finished I asked David one of the questions included at the end. He answered it so quickly and with such enthusiasm that I asked him the rest of the ten questions about the story. He was able to answer all of them but one, easily and readily. David was proud of his score, and after that enjoyed testing himself on how much of a story he could remember. This was David's first avenue of success.

Any attempt at formal reading instruction was still very painful. When I suggested that we compose a story of our own, I found that David could volunteer little language expression. He had had limited practice in forming his thoughts into oral sentences, probably because there were few occasions when he had an opportunity to express himself. One of the first steps in developing language expression was to encourage David to talk about himself. He had been quite belligerent towards boys and girls who stepped into our room for books stored in the cupboards. He would mutter under his breath, "I hope you get your eyes full!"

"Why David!" I exclaimed. "They're not even thinking about us. They are doing their own errands!"

"Hm! I know what people think! They think I'm dumb because I can't read." And then as though he'd opened the door where he'd had his feelings locked up, he began to talk.

"The teachers hate me 'cause I can't read. W'y they won't even speak to me when they pass me in the hall because they know I can't read. And those people who see me in here—they know I'm here because I'm dumb! And what's more they think I'm dumb at home, too. Dad even says," and he made his voice lower and commanding, "'your little brother knows his letters and that's more than you can do!'" And mom says I've got to go to school till I learn to read even if it takes ninety-nine years."

"But David!" I answered, "You're such a fine boy! I can tell from the way you talk that your parents have given you very fine

#### EDITOR'S NOTE

*The little fellow doesn't always lick the giant. A case in point is David, a 15-year-old boy whom Miss Pennington tried to teach to read. His invincible Goliath was the printed word. But you should meet David here and learn more about him, for he seems to have some admirable, if not academic, qualities to his credit. As David leaves the school we have a feeling that his sling will yet bounce a stone off the head of some different kind of Goliath. The author is instructor in education at State Teachers College, Mankato, Minn.*

ideals. If they insist about your reading it's because they love you and want the best for you. They don't understand how it makes you feel inside. And your teachers are very busy. Teachers have so many, many things to do. They can't possibly spend as much time thinking ill of you as you feel they do. I'm sure if they had the time to sit down and talk to you as I do, they would all realize what a very nice boy you are!"

"Well!" said David darkly, "if they don't quit pickin' on me I'm going to lose some of my niceness!"

Such outbursts seemed to have their therapeutic value, for David was much more calm afterwards. Once when a couple of girls came in for books I remarked to them that our story about the arctic regions was making us chilly. The girls laughed, and David said enthusiastically, "It sure is a good story!" After that he no longer showed resentment toward pupils who came into the room on errands.

We had met twenty-five times before David was able to dictate a simple story about his own interests. Before this particular meeting he had been talking to a student teacher about horses in Montana. He came in just buzzing about it. I put the story on the board, in manuscript writing, as he told it:

Montana raises lots of ponies and horses. They are very cheap out there. You can buy one for a hundred dollars. They use them for riding and working.

Some of the horses are called Endurance horses because they can run about twenty miles without hurting themselves.

They are harder to ride than ordinary horses because they don't gallop as smoothly as ordinary horses. They are much stouter than ordinary horses.

We talked about the story as I wrote in on the board. David was able to read it back to me, needing help with the word *use*. While he would not have recognized these same words in a different context as yet, he was beginning to understand that words represented meaning.

Another very successful lesson was one dealing with signs and labels which we must be able to read for protection. We listed the words as they came up in our discussion: danger, explosives, fire escape, exit, dynamite, poison, stop. David printed each word on large signs and was able to distinguish each of them. At the following meeting he was able to dictate this story:

*Danger*

Stop at the railroad crossing! Stop at the railroad crossing because there is danger ahead! The train is carrying dynamite! Dynamite is a high explosive! If you don't stop you may have an accident. You might hit the dynamite and it might explode!

David worked hard reading back these simple stories which he himself had dictated. He could listen intently to a story written on a junior-high level, and comprehend it easily and interpret it meaningfully. Yet symbols had little association with meaning for him.

In the short time allotted for my work with David it was impossible to bring about much lasting improvement in his ability to read. There were so many wrong habits to unlearn, so many desirable ones to develop through slow, painstaking reading instruction, always carefully kept on the level at which he could succeed. We hoped, however, that in this time David could be

helped to form more constructive attitudes toward his problem, so that his handicap would not rob him of a pleasant personality and a natural friendliness which would always be an asset in meeting and talking with people.

What were the positive things in David's environment upon which we could build? David was quite good in art. He often gave up too easily, and was over-critical of his own work, but at this time, after many, many art periods, he had completed a painting. It might be indicative of David's inner feelings that the picture was of a barren, empty ghost town, with no life but lizards and a huge rattlesnake, coiled and ready to spring out in defiance. The mountains loomed up in the background, dark and forbidding.

I asked David whether we might have his painting on our bulletin board in the office for awhile. It was the cause of much favorable comment, and David was embarrassed over the compliments he received for it. But on his countenance was an expression we had not seen before.

The music teacher contributed the knowledge that David would be a good singer if he could only read the words of the songs. Since David expressed an interest in learning the words for some of the seventh-grade songs, the music teacher gave us a song book and we went to work. I found that David could memorize readily by rote. When I praised him for this he replied happily, "I got to remember! I can't read it!"

The music teacher gave David individual periods, when she played for him and helped him with his singing. He enjoyed this immensely, and talked a great deal about his songs.

When David turned sixteen, circumstances made it necessary for him and his family to move out of town. I visited with his parents before they left, and encouraged them to help David along lines at which he could be successful, and not to make him feel guilty about the things he could not

help. They were very thoughtful about it. I had the feeling that they would be more understanding in the future.

The day David left he came in as usual, with his geography book and his blue notebook under his arm. He sat down and held them in his lap. "Got to check in my geography book," he said, smoothing the bent corners. "I'm going to wait until the last thing!" Almost as if it, too, were an old friend in parting.

I gave him a last pep talk, which would sound trite if recorded here, but it was good medicine to a boy like David.

"It has been most pleasant knowing you, David," I said. And David replied glibly, "And it has been most pleasant knowing you, too!"

At the door he turned, his shoulders just a little straighter, making him seem taller. He grinned, "I'll write to you when I get there!"

Many an English major makes this rash promise with no intention of carrying it out. But somehow I was not the least surprised when, a few days later, I reached into my mailbox and withdrew a letter addressed in a continuous line: "Miss Pennington

Mankato Minnesota"—with *teachers college* uncapitalized at the bottom. Not the customary form, but adequate to direct the letter to its destination. David had torn a piece of folded stationery at its crease, scribbled with his pen a bit to get started, and then had written:

Date.  
April 28.

Dear miss pennington.  
I thought I would rite a lile to tell you I an still  
a live will you tell Miss chapman to fime the song  
name i-m in old cowhand. will it is gettin lake I  
thought i-ll close new rite soon.  
sign David

What could have been more conclusive evidence that our attempt to help David had been successful? Even though he was unable to interpret a page from a simple textbook, in his letter he had found the words to express how he felt; he wanted to tell us about his feeling of well being and that he remembered his successful music periods with pleasure. He was even encouraged enough to want to learn another song. He wanted to tell us he had enjoyed our friendships and that he wanted to keep the ties. And above all, he wanted to show that he cared enough to write!

## Birth of a Salesman

By ETHEL K. HARTE

MY MEMORY may be impaired, after twenty years of teaching, but it seems to me there was a time, long ago, when forty minutes of a period could be spent on subject matter.

The inroads on our time began slowly, with no hint of the avalanche to come. There were regular drives for the sale of school magazines, and then suddenly circulars and blanks for the sale of outside publications. In the interests of student enlightenment we cooperated—within the limits of our time and our sales and book-

keeping ability. We were getting launched.

We must have done well, for we were put on the mailing lists of every semi-educational concern. Our letter boxes were filled with attractive advertisements from Pocket Books and Giant Books, *Reader's Digest* and *Coronet*. Soon theatre tickets were added to the long list of cultural things for sale, and collections became more complicated than ever.

Now that we have established ourselves as expert salesmen, the time has come either to capitulate, and turn the entire period



## EDITOR'S NOTE

*Mrs. Harte, a teacher, finds herself pushed more and more into the role of promoter, auctioneer, and pitchman. Her blueprint for classrooms of the future is logical enough. But maybe it would be better for the schools just to perish. She teaches in William H. Taft High School, The Bronx, N. Y.*

over to sales, or to go commercial, like the radio stations. How about spot advertisements, every fifteen minutes, to keep our classes alert and awake? Through jingles, we could instill a love of the variety of poetry our students are doomed to hear throughout their lives.

Of course we would demand compensation other than free copies of magazines. If our local governments overlook our demands for salary adjustments, perhaps the advertising agencies will help out. We would need a strict code—whiskey, tobacco, and chewing gum taboo, for example. Drugs could be sponsored by the science department. Tasty foods could be highlighted during lunch periods, while culture would be left to the English and social-studies teachers. Contracts can be handled by the administrators, as our agents. They will supply class schedules and registers, and will help to establish a fair price for our time and influence.

How about it, advertising agencies?



## I'm Going Psychiatric

(A Modern School-teacher's Dilemma)

By BLANCHE BERSON ROBBINS

I've been to many places,  
Thought I knew a thing or two,  
About people and their motives,  
Or what puts them in a stew.  
  
But I've had my eye-lids opened  
Wide enough to really see,  
And the things I've learned so lately  
At the university  
  
Put to shame my observations  
On the people I have known—  
It's surprising, goodness gracious,  
What a prober I have grown!  
  
Life is measured now in conflicts,  
Ego strengths or little ids,  
Repressions, guilts, hostilities,  
All go popping people's lids.  
  
It's not the things they're saying,  
Or the things that people do—

It's the underlying motive,  
And how that impulse grew.  
  
I go about quite guarded,  
Am I giving love enough  
To that little latent rascal,  
Or shall I just get tough?  
  
Were there traumas in her growing,  
Are her conflicts all resolved,  
Was she oedipal or oral  
When those problems first evolved?  
  
Oh, I'm going psychiatric,  
Things aren't what they seem,  
For deep below the surface  
Those hidden forces teem!  
  
When is it hate, do tell me,  
Or is it love, by chance,  
Call it by a new name,  
Why not ambivalence?

## Events & Opinion

Edited by THE STAFF

**SEMINAR IN EUROPE:** The third European Seminar offered for graduate credit in the School of Education, New York University, is announced for July and August of 1952, with the theme, "Contemporary Europe and Public Education."

The Seminar offers teachers and social workers the following study sessions—2 weeks in London, 2 weeks in Paris, and 1½ weeks in Heidelberg—at an estimated total cost of about \$950. Prof. Forrest E. Long, chairman of the Department of Secondary Education of New York University and editor of *THE CLEARING HOUSE*, and Prof. C. O. Arndt, will constitute the American staff.

Travel will be by steamer, tourist class. Accommodations in London will be at Nutford House, University of London; in Paris, at the Collège Franco-Britannique, University of Paris; and in Heidelberg, Germany, at the Collegium Academicum, University of Heidelberg. In the countries visited, prominent leaders from the fields of government, social service, and public education will be brought into the Seminar to present analyses and engage in discussion with members of the group. Such institutions as Unesco in Paris, public schools in Britain, and refugee camps in Germany will be visited in order to give teachers first-hand information for the teaching of world affairs.

Interested readers are referred to C. O. Arndt's "Workshop on U. S. Educational Relations with Europe" in the April 1951 issue of *THE CLEARING HOUSE*, which gives in detail the plan of the similar 1950 European Seminar. For further information, write to Dr. C. O. Arndt, School of Education, New York University, Washington Square East, New York 3, N.Y.

**SMOKING:** Three women teachers were dismissed from Oregon public schools in 1949-50 for smoking in public, report Theodore M. Welde and Paul B. Jacobson in *Oregon Education Journal*. As the authors say, this may seem strange to many teachers—but in a few communities it does happen. And "whether the practice infringes on one's personal prerogatives is less important than that the habit conflicts with local ideas of what is proper."

**CONTESTS:** A total of 38 of the many national contests in which high schools are urged to let their students take part have been approved for the 1951-52 school year by the National Contest Committee of the National Association of Second-

ary-School Principals. A few other national contests may be approved later in the school year.

The Association's recommendations are: That no high school enter more than 2 regional or 2 national contests per year in which 10 or more students are involved initially, except scholarships. That not more than one essay contest be entered a year, because essay contests are of questionable educational value, tending to "encourage plagiarism and dishonesty." That high schools take a firm stand on not entering unapproved national contests.

The approved contests are in the following fields: agriculture, 2; art, 5; essays, 11; forensic, 6; scholarships, 7; and miscellaneous, 7. A list of approved contests and recommendations may be obtained from the NASSP, 1201 Sixteenth St. N.W., Washington 6, D.C.

**DRAFT CARD RACKET:** If they pass out draft cards to the teachers in your school to facilitate registration, possibly you might want to see that the cards are well guarded. A "teen-agers black market in draft cards" has been uncovered by police in a Buffalo, N.Y., high school, says an Associated Press wire. Four students and former students in the school have been charged with stealing draft cards from teachers' desks and forging and selling them to other students for 25 to 50 cents each. Most of the boys who bought cards apparently used them to falsify their ages in order to buy liquor or get jobs.

**COLLEGE BOOM:** The per cent of the total U. S. white population attending college has doubled in the past 20 years—and the per cent of the total Negro population in Southern states attending college has more than doubled, announces the U. S. Office of Education. About 20% of students migrate to colleges in other states, and this ratio has remained rather steady for many years. Two "relatively poor states," Oklahoma and Kansas, rank among the top 10 in the per cents of their population attending college. The Office of Education suggests that perhaps colleges in the 2 states receive relatively greater public support than those in other states, so that the expense of college attendance is reduced.

**FRIGHTENING TREND:** Perhaps you have seen, or heard mention of, an unusual new maga-

zine called *Gentry*, which is \$2 a copy. Well, the somewhat ominous thing about this magazine is that it seems to be taking tentative steps toward eliminating even illustrations as well as text matter, in favor of presenting actual objects.

For instance, shirt advertisements have pieces of shirt materials attached, and suit advertisements are equipped with swatches of woollens. A tobacco advertisement announced for the next issue will contain a veritable leaf of tobacco. The same idea is apparent in *Gentry's* articles. For example, a feature on cooking has a sachet of herbs. For some time the printed word has been fighting for its life against radio, picture magazines, the comics, and television—and the spoken word hasn't been doing too well, either. And now comes *Gentry*.

**PRE-INDUCTION SCHOLARSHIPS:** Two hundred scholarships to high-school male students who will be under the age of 16½ on September 15, 1952 are being offered again for the second year by the universities of Chicago, Columbia, Wisconsin, and Yale. Each institution will offer 50 of the 2-year Pre-Induction Scholarships in liberal education provided by the Fund for the Advancement of Education from the Ford Foundation.

About three-fifths of the students selected will not have completed high school. The students will be chosen according to the usual criteria of high-school grades, school recommendations, and scores in the College Entrance Examination; to be given on May 17, 1952. The scholarships are offered on a national basis. Each applicant will apply to the college of his choice. All successful scholars will receive tuition, and maintenance will be provided, according to financial need, up to a maximum of \$1,000 a year. The purpose of the experiment is to "provide promising young men with two years of liberal education before they assume the responsibilities of a mature age"—such as armed service.

The 4 cooperating colleges state that "experience in Europe and limited experience in America suggest that intelligent young men of normal emotional maturity can profit from work of collegiate rigor and content at the age of 16."

**EYESIGHT TEST MISLEADING:** You'd better abandon the old Snellen test of vision, developed in 1854, and use more comprehensive vision tests for pupils, advises the American Optometric Association. Under the Snellen scheme, countless school children who pass the "20/20 perfect vision" test actually have various defects in vision that hinder their school work. Pupils who rate 20/20 on the Snellen test have merely demonstrated that they can read type of a certain size at a distance of 20 feet—yet they may be crossed-eyed, color blind,

or otherwise defective visually, and unable properly to read, write, paint, etc., at arms' length. And so the AOA has this advice: "The Snellen test is misleading if it is not accompanied by other tests that measure more important requirements for practical seeing."

**HORIZONTAL THINKING:** People think more calmly and thoroughly when they are lying down than when they are standing. That, says a United Press dispatch, is what Dr. Hugo C. Biegel, associate professor of psychology at Long Island University, announces after experiments with subjects who were standing, sitting, and lying down. Unfortunately the story doesn't give Dr. Biegel's findings on the subjects who were sitting—but we must assume that the reclining thinkers performed better. This information is of little practical value to teachers, however much they would like to encourage better thinking in their classes.

**INDIANS:** The Indians and Eskimos of Hyaburg, Alaska, have a reservation of 101,000 acres. Recently the fishing sites on this reserve have been seized by packing companies, reports Layle Lane in *The American Teacher*. Under a recent ruling by the Commissioner of the Indian Bureau, limiting the rights of Indians to select an attorney of their own choosing, says Mr. Lane, the natives have been "stymied in their efforts to regain what is legally theirs." We thought that American history teachers, particularly, might be interested in this little item.

**SCHOOL BUS USES:** The wide variations in policy of different school systems on the uses to which their buses may be put was discussed at the recent conference in Washington, D.C., on school bus transportation, called by the National Commission on Safety Education, according to a story in the *New York Times*.

Some schools permit their buses to be used to take pupils to athletic events, while other schools limit use of their buses to the athletic team. Some schools allow field trips in school buses within the state only, while others permit interstate use. Bus transportation of pupils to activities is limited to a 100-mile radius by some schools—but in others there is no limit. Different school systems have varying ideas on use of their buses by board members on school business—some have rules limiting this use, while others "have no such provisions."

And as for teachers, some schools allow them to go to meetings and conventions in the buses; other schools don't. About the only point upon which all schools have the same policy is that the general public is never to be transported in school buses.

## Book Reviews

ROBERT G. FISK and EARL R. GABLER, *Review Editors*

*The Fundamentals of Public School Administration*, 3rd ed., by WARD G. REEDER. New York: The Macmillan Company, 1951. 756 pages, \$5.

This book describes in an interesting way most of the problems in school administration faced by the average school administrator and teacher. It presents in a lively way the facts, statistics, and figures usually found in a book on this subject. The material is up-to-date and the problems are discussed almost entirely from the practical viewpoint.

The book is easy to read. One feels that the writer has experienced most of the things he writes about. The three most important characteristics are its up-to-dateness, the easy reading style, and its practicality.

While the material is arranged in a very logical sequence, it is a book that could be profitably read in parts as well as in its entirety.

The experienced school administrator will find in this book much food for thought and many valuable suggestions for carrying out his work as a professional educator. This book should be listed as a "must" for the interne or would-be administrator. The average classroom teacher would also receive inspiration from this book because it discusses teacher-principal cooperation in facing the problems of the school.

The book definitely emphasizes the why and how of school administration.

IRVIN S. MADDY, Prin.  
Hinton High School  
Hinton, W. Va.

*Community Uses of Public School Facilities*, by HAROLD H. PUNKE. New York: King's Crown Press, Columbia University, 1951. 247 pages, \$3.75.

School people concerned with the use of public-school facilities—whether custodial, instructional, or administrative—will find this book helpful. Much research and care have gone into the publication, which cites cases and treatment relating to this problem in communities and states within the nation.

Particularly satisfactory are the chapters dealing with the attitude of the courts toward the problem of using school facilities for other than the original purposes: for religious, recreational, or semi-business uses. The author's answers have been taken from

court decisions in actual cases, and therefore can be accepted as authoritative guides by school boards and administrators.

As evidenced in the book, every state has contributed through judicial and legislative action to the important issues where use and obtaining of public school facilities have been concerned, and the author is to be commended for his careful preparation of the materials which have affected the subject. The responsibility and liability of board, school district, and state toward users of school facilities are fully treated.

The organization and the contents make the book desirable as a textbook for advanced students in education.

J. B. GREENE, Prin.  
Northeast High School  
Oklahoma City, Okla.

*Working to Learn—General Education Through Occupational Experiences*, by MILTON J. GOLD. New York: Bureau of Publications, Teachers College, Columbia University, 1951. 192 pages, \$2.85.

The James-Dewey theories form the specific foundation for the secondary-school curriculum proposed in this book. To substantiate the soundness of following these theories, a study is made of American elementary schools—from the religious school of the early colonies to the present activity programs through which elementary schools are doing an excellent job of training boys and girls for life adjustment. A study of the high school from the academy to the core and fundamentalized programs shows that our secondary schools fall short of continuing this training.

A study of the occupational patterns of America and abroad reveal certain experiences required of an individual if he is to make a successful life adjustment. They also stimulate a desire and ability to do one's share of the work, participation in the social process on suitable levels of maturity leading to adulthood, an understanding of work as social service and of individual dependence upon society, and a loyalty to ideals of brotherhood, democracy, peace, and the use of reason in meeting problems of man.

From these experiences and stimuli, the new occupational education program is developed. The discussion and program pattern offered substantiates

the position that "this new program is a single stream into which the former three flow as tributaries."

D. OTIS VALENTINE

Benjamin Franklin Junior High School  
Norwalk, Conn.

*On the Air—A Story of Television*, by JACK BECHDOLT. New York: E. P. Dutton & Co., Inc., 1950. 192 pages, \$2.50.

This is a very romantic little story with which a junior-high girl might while away a pleasant hour or so. The ingredients are: a girl who can dance, from a theatrical family; a brother who gets into trouble; and a young friend who composes music; with a dash of theatrical family added.

The plot is a combination of Cinderella, Horatio Alger, and a fairy story, with television waving the wand. The characters are types rather than convincing individuals, and the story does not tell enough about television work to serve as educational fare in that field.

MADELINE S. LONG

Consultant in Radio-Television Education  
Minneapolis Public Schools  
Minneapolis, Minn.

*Ways to Improve Your Personality*, by VIRGINIA BAILLARD and RUTH STRANG. New York: McGraw-Hill Book Company, 1951. 249 pages, \$2.40.

From their first appearance on the front cover of this attractive little book, a procession of very real teen-agers appear to bring to fellow students suggestions of "specific ways or techniques of growing up." Recognizing that the early teens is "an especially important building period," the authors have chosen this means of presenting a variety of practical applications of sound principles of psychology, mental health, and human relations as well as vocational and educational guidance. They first describe qualities and characteristics of a desirable personality, then move on to discuss some of the main problems encountered by teen-agers and to suggest ways of meeting them.

The twelve chapter headings reflect a positive approach and stress the importance of the individual seeing himself as a part of a group. For example: You Can Get Along With Others; You Can Handle Life Situations; You Can Make a Place for Yourself. Boys and girls will feel at home immediately because of the chatty, easy manner with which they are introduced to information and ideas through the numerous characters. The book is well suited for use in classes, or other groups. Using the illustrations to lead to discussions of like problems encountered by the members of the group

can minimize the tendency of the descriptions to make the solutions of some of the problems seem too simple.

Counselors will find this volume a valuable addition to their libraries. Individual students may be referred to certain sections that apply to their particular problems, and may gain insight by reading about how others have handled similar situations.

Appearing throughout to increase the dynamic quality of the book are the lively sketches of Jane Oliver. These, the varied rating scales found at the end of each chapter, and the annotated bibliography and list of visual aids, all serve to make this a highly useful book for teenagers and for the adults who live and work with them.

BARBARA A. CHANDLER

Supervisor of Guidance and Evaluation  
Duval County Schools  
Jacksonville, Fla.

*Education at Mid-Century* (38th Annual Schoolmen's Week Proceedings), South-eastern Convention District of the Pennsylvania State Education Association. Philadelphia, Pa.: University of Pennsylvania, 1951. 357 pages, paper bound. \$1.

This book is a symposium of fifty-four articles covering nine divisions of education—Administration, Elementary Education, Guidance, Nursing Education, Science, Secondary Education, Trade and Industrial Education, and Teachers and Schools.

Among the eight articles on Secondary Education is one describing *The Secondary School Manual, Bulletin 241, Revised* (Pennsylvania Department of Public Instruction). Minimum standards for classification and approval of secondary schools, laws and regulations, administrative and supervisory techniques, curricular content, programs of studies, subjects and grade placement, and special services are outlined. Another bulletin of the Pennsylvania Department of Public Instruction is reviewed—*Curriculum Improvement by a Secondary School Faculty, Bulletin 243*. Other content deals with the common learnings approach to teaching, administration and curriculum of the small high school, terminal education, supervision and *The 1950 Evaluative Criteria*.

At the mid-century many of the basic problems of education are recorded. Balance between sound educational generalizations and practical recommendations for improving school practices should prove helpful to readers of many different educational interests.

WALTER G. PATTERSON  
Drury High School  
North Adams, Mass.



*Course of Study in Science for Secondary Schools*—A Progress Report. Harrisburg, Pa.: Dept. of Public Instruction, Bulletin 400, 1951. 369 pages, paper bound.

The Production Committee is to be highly commended for the success it has achieved in this publication. It is well organized, well-written, and published in attractive form. It provides a wealth of excellent resource material. The emphasis is on meeting the needs of the complete cross section of high-school-age youth now enrolled in secondary institutions of practically every community in the country.

The chapter on "Achieving Greater Goals in Science Education" is unusually strong, and the one on "Evaluation in Science Education" is noteworthy. Chapter III, "Scope and Sequence in Science Teaching," comprises the bulk of the book. It starts with a good treatment of the knotty problem of establishing scope and sequence in a learning-teaching program based on pupil needs, problems, and experiences. An organization of an entire secondary-science program for grades seven through twelve is presented. While this organization is conventional in a large measure, many excellent illustrative units and other suggestions and devices are given to assist the science teacher in adapting instruction.

This splendid publication should stimulate those who use it to move further in the direction of making science education a true part of the general-education program of the secondary school.

C. BENTON MANLEY, Dir.  
Secondary Education  
Springfield Public Schools  
Springfield, Mo.

*Everyday Speech—How to Say What You Mean*, by BESS SONDEL. New York: Perma-books, 1950. 189 pages, 35 cents.

This small, thin book on the art of teaching speech is not lean in content. On the contrary, within its 189 pages much ripe wisdom is packed and many practical suggestions are offered. The author is obviously a successful teacher, propounding her own methods. Those methods give every evidence of being essentially sound. For those not already familiar with the subject there is a brief but illuminating excursion into popular semantics. Besides the amusing cartoons that enliven the pages there are many pithy comments to be treasured: "If one understands an idea, words will come. . . . Know when you go from facts to opinions. . . . Everything can be summed up in one sentence. . . . If

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Consultant in Curriculum Development  
Minneapolis Public Schools  
Minneapolis, Minn.

*The Reading Interests of Young People*, by GEORGE W. NORVELL. Boston: D. C. Heath and Co., 1950. 262 pages, \$3.50.

Since "one of the crucial purposes of the teaching of literature is to promote a permanent reading habit based on a love of reading," those who revise courses of study in literature, those who teach literature, and those who select reading materials for secondary-school youth will find these results of a twelve-year study of the reading interests of boys and girls throughout New York State thought-provoking.

The classified tabulations, in order of popularity with both boys and girls on junior- and senior-high-school levels, and the alphabetical listing of 1,700 selections with interest scores, offer a stimulus to abandon some widely-used classic selections and to give more attention to the interests of boys. Certain deviations in interest scores are to be expected in selections of local color, of course.

For the student of research, the extensive information on the technicalities involved in collecting and compiling the data will prove valuable.

OSCEOLA SAVAGE  
Washington Jr. High School  
Baltimore, Md.

*Understanding Radio* (2nd ed.), by HERBERT M. WATSON, HERBERT E. WELCH, and GEORGE S. EBY. New York: McGraw-Hill Book Company, 1951. 716 pages, \$4.20.

Teachers and students should welcome the appearance of a completely revised new edition, after eleven years, of this fine text. Advance in the field of electronics has been startlingly rapid, and a vast new army of young people are being brought into almost daily contact with the subject. However, its confusing technical terms and difficult mathematics too often prove an insurmountable barrier to learning. Watson, Welch, and Eby have succeeded in clearly defining all terms, and eliminating all but the simplest applied mathematics, while at the same time apparently including everything necessary to the understanding and practicable application of the subject.

Eight new chapters have been added to the very

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*The following excerpts are clues to good professional reading in THE CLEARING HOUSE for December.*

There is nothing democratic in a high-school faculty voting on whether the school should maintain a detention period after school hours for delinquent pupils, if the teachers are merely voting for or against doing the extra work.—*B. R. Miller*, p. 200.

Can bright children be encouraged to read on an adult level? We tried it at D. A. Harman Junior High School. We think it was successful, and so did the students. This is how we did it.—*Gregory and McLaughlin*, p. 203.

It is shocking to challenge the stability, the gem-like purity, of a long-respected author, but let us put ourselves in the place of a student and ask ourselves: Would we like to see a T.V. wrestling match or would we prefer reading *Evangeline*?—*William Gillis, Jr.*, p. 206.

As a teacher, two of the impressions I have formed concerning the work of counselors are (1) that they do not seem to be greatly concerned about the basic causes of the students' behavior, and (2) that they do not appear to place the emphasis upon extracurricular activities that I believe should be placed there to aid in furthering the adjustments of individuals. . . .—*Wesley P. Callender, Jr.*, p. 209.

Imagine, if you can, an idea so conceived as to permit the elected officials of the year 1970, as well as those of 1950, to participate side by side in a single civic meeting! Such a meeting actually

occurred at Jefferson Junior High School. . . .—*Ellen E. Johnson*, p. 211.

And almost always some student will ask (I cannot thank him enough!) why we don't spell as we speak? My answer is that we could if we had a set of symbols, one for each sound, which we always used to record speech. A two-minute lecture on the International Phonetic Association's alphabet follows. . . .—*John Caffrey*, p. 217.

Can one assist the child of, say, 10 to 18 years old who is so constricted that a plain sheet of paper placed before him becomes a threat to his security? He cannot draw because he is too inhibited to draw. He will not draw because he fears ridicule. Is this child to be considered "unartistic" and a teaching failure, or can he be helped to attain a form of free artistic expression?—*Berkowitz and Rothman*, p. 232.

Then I asked David to read. In a slow, monotonous, very hesitant voice, he began, making no effort to hold the book. Like a person groping in the dark he read, seemingly not knowing what pitfall the next word would bring.—*Victoria Pennington*, p. 240.

My memory may be impaired, after twenty years of teaching, but it seems to me there was a time, long ago, when forty minutes of a period could be spent on subject matter. The inroads on our time began slowly, with no hint of the avalanche to come.—*Ethel K. Harte*, p. 243.

## Articles featured in the December Clearing House:

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E. V. VAN AMRINGE  
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*An Introduction to the Study of Education*  
 (rev. ed.), by GEORGE WILLARD FRASIER.  
 New York: Harper and Brothers, 1951.  
 319 + xiii pages, \$3.

Although not necessarily oriented to the develop-  
 ment of elementary teachers, this introduction to the  
 study of education in the United States will possibly  
 serve well in the present emergency which finds that  
 teaching supply at a low water mark. The compact-  
 ness of Frasier's little volume, its scope (although  
 this sometimes is achieved at the expense of a more  
 thorough understanding of the background and  
 forces governing educational development), and the  
 illustrations seem to point to this conclusion.

Above all, this book is a practical one, if prag-  
 matism is considered a virtue. There are spots where  
 it is somewhat sketchy and, although Frasier argues  
 to the contrary, becomes something of a survey.

In presenting his panorama, Dr. Frasier has or-  
 ganized the book around nine areas, no one of  
 which he allows to assume more than its assigned  
 space. Thus, after a brief résumé of the opportuni-  
 ties and prerequisites for teaching, he devotes a brace  
 of chapters to the historical development of educa-  
 tion and the necessity for a democratic philosophy.  
 Following this with "Organization and Administra-  
 tion" and chapters on elementary and secondary  
 education, he discusses child growth and develop-  
 ment, the teaching process, and health.

The references, on the whole, are well selected,  
 although there seems to be no excuse for misspelling  
 Robert Ulich's name (p. 67). Indeed, if Professor  
 Frasier has read Ulich's *History of Educational  
 Thought and 3000 Years of Educational Wisdom*, it  
 is hard to understand the reason for his rather indif-

ferent treatment of the contributions of certain of the great educators of the past—Herbart, for example.

However, regardless of where Frasier's pragmatism may have taken him in interpretation of educational history, this writer wishes to offer an unqualified endorsement of the "Appendix." Here is a fine new departure! Thirty-four excellent instructional films, together with appropriate annotations, and related to the various chapters of the book, are suggested for use in the teacher-education program. John Amos Comenius would approve of this!

KENNETH V. LOTTICK  
Willamette University  
Salem, Ore.

## PAMPHLETS RECEIVED

*World Cooperation and Social Progress*—A Symposium. New York: League for Industrial Democracy, 1951. 38 pages, 25 cents.

*A Citizen's Handbook of Sexual Abnormalities—and the Mental Hygiene Approach to Their Prevention. A Report of the Governor's Study Commission on Sex Deviates.* By SAMUEL W. HARTWELL, M.D. Washington, D.C.: Public Affairs Press, 1951. 71 pages, \$1.

*1951 Achievement Testing Program in Independent Schools and Supplementary Studies*, No. 57. Educational Records Bulletin. New York: Educational Records Bureau, 1951. 85 pages, \$2.

*Workshop in Secondary Education 1951.* Storrs, Conn.: School of Education, University of Connecticut. Unpaged.

*You and Your Students*, by a Faculty Committee of the Massachusetts Institute of Technology. Cambridge 39, Mass.: Office of Publications, Rm. 14-S132, Mass. Institute of Technology, 1950. 31 pages, no charge.

*Days of Thy Youth*—Selections from the Old and New Testament for the Teenager in Church, School, and Private Devotions. Selected by HARRIET M. SHAFFERT. North Miami, Fla.: Box 665, 1951. 22 pages, 25 cents.

*Ex America*, by GARET GARRETT. Caldwell, Ida.: The Caxton Printers, Ltd., 1951. 42 pages, 75 cents.

*Electric Power and Social Policy*—A Resource Guide for Teachers and Discussion Leaders, by WILLIAM H. CONNOR, BURNETT CROSSLAND, HUBERT EVANS, and HAROLD TANNENBAUM. New York: Bureau of Publications, Teachers College, Columbia University, 1951. 53 pages.

*Our Chicago Public Schools*—Annual Report, 1950-51, of the General Superintendent of Schools. Chicago: Chicago Public Schools. 48 pages.

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**SPELLING:** *Improve Your Spelling*, 1 reel, sound, color or black and white, issued by Coronet Films, Chicago 1, Ill. Hints for secondary-school students on how to acquire better spelling mastery. Covers such points as becoming conscious of the way words "look"; recording troublesome words; aid in giving more attention to those words; and developing an awareness of elementary spelling rules. (Jr. H, HS, Adult)

**VOCATIONAL:** *Discovering Your Real Interests*, filmstrip issued by Science Research Associates, Chicago, Ill. How "interests" can be used to help assure success in choosing a career. The strip bases its explanation on the Kuder Preference Record-Vocational, and is of particular value to schools that use this test or the Life Adjustment booklet, *Discovering Your Real Interests*. (Jr. H., H. S.)

**ABSTRACT FILM:** *Stars and Stripes*, 4 min., sound, color, issued by International Film Bureau, Chicago, Ill. This is an example of Norman McLaren's non-objective experiments in sound, mo-

tion, and color, using variations of the Sousa march, "Stars and Stripes," and hand-drawn pictures. The music has a chromatic scale invented by McLaren. This is the third abstract McLaren film issued by IBF. The other two, *Fiddle De Dee* and *Hen Hop*, also are 4 min., sound, color.

**USING MAPS:** *Maps and Their Uses*, 1 reel, sound, color or black and white, produced by Coronet Films, Chicago, Ill. (Jr. H., H.S.)

**RECRUITMENT:** *Let's Take a Look at Teaching*, filmstrip: silent version 55 captioned frames; sound version 77 frames with record. Issued by Audio-Visual Consultation Bureau, Wayne University, Detroit, Mich. These strips were produced for teacher recruiting purposes, especially among high-school seniors and junior colleges. Also useful with in-service groups to "impress them with their great contribution to the community." The strips illustrate the work of classroom teachers and the various kinds of recompense the profession offers them. (H.S., Coll.)

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